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Pictorial Review

MARCH, 1903

Subscription Price, $1.00 Per Year. For Sale on All News Stands.

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PUBLISHED EVERY MONTH BY

AMERICAN FASHION COMPANY,

853 BROADWAY, NEW YORK CITY.

Entered as second-class matter at the New York, N. Y., Post Office.

TELEPHONE—No. 3791-3792 Eighteenth Street

CABLE ADDRESS—Ahnelt, New York. A-B-C Code Used

PARIS HOUSE

24 Rue du Faubourg Poissonnière Xe

N OFFICE — 203 Regent Street

Cable Address—Ahnelt, Paris A—B—C Code Used

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HOME DRESSMAKER, Page 25)

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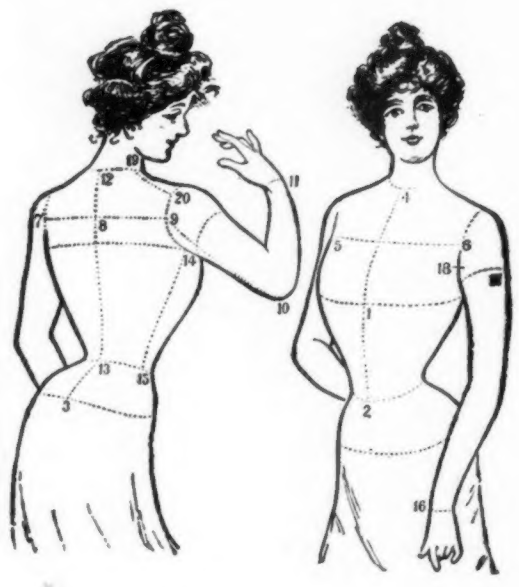

1-1—Around bust . .	4-2—Length of waist in front . . . . .
2-2— " waist . .	12-13—Length of waist in back . . . . .
3-3— " hips . .	14-15—Length under arm
4-4— " neck . .	18-16— " of inside sleeve . . . .
5-6—Across front . .	6-6—Armhole . . . . .
7-9— " back . .	17-17—Thickness of arm
8-9—Back to armhole .	16-16—Around wrist . .
9-10—Armhole to elbow	19-20—Shoulder measure —Length of garment
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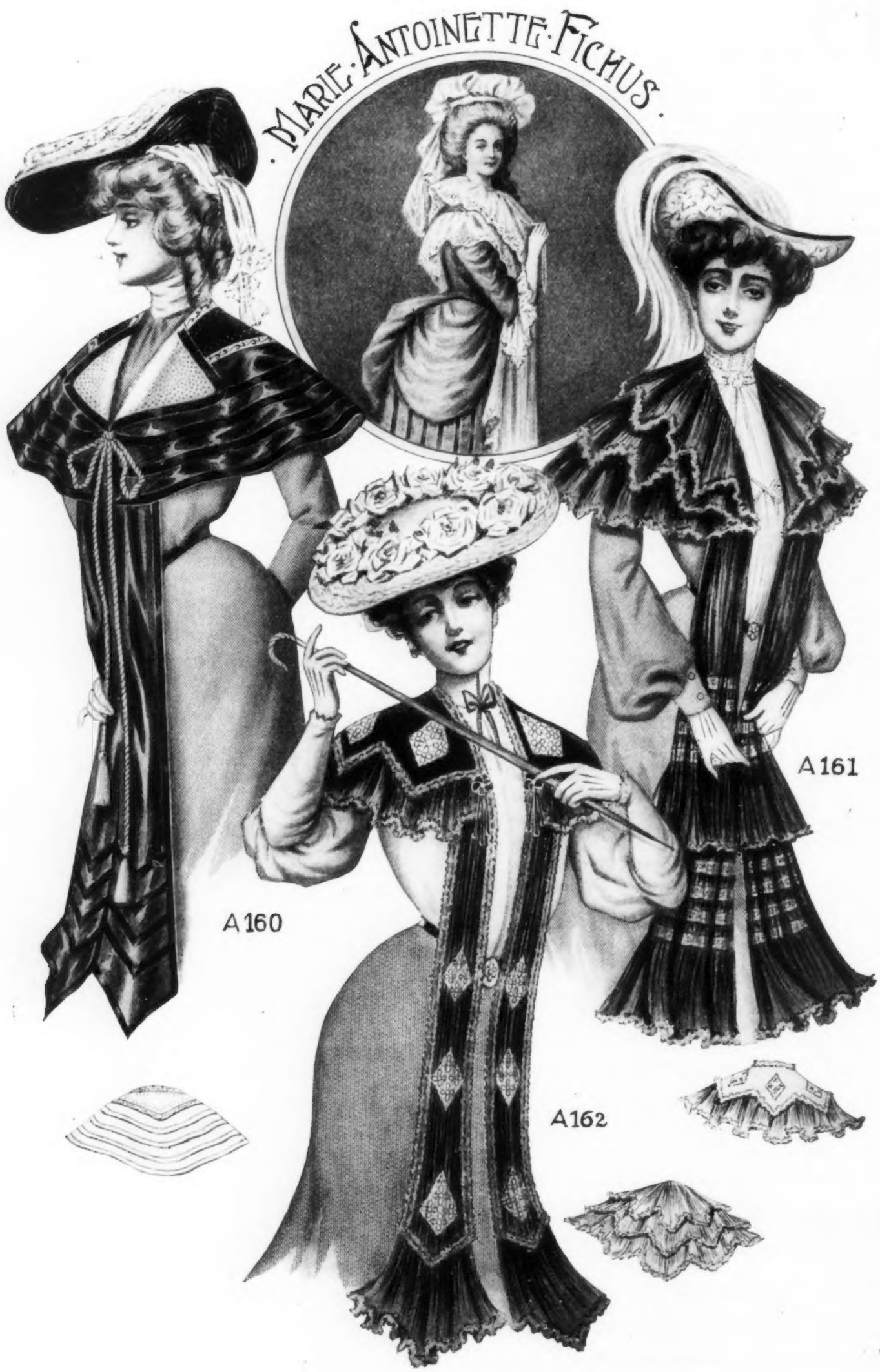


MARIE ANTOINETTE FICHUS OR PELERINES.

(Described on page 45.)

NOW is the season of the year when the far-sighted maid plans a large portion of her summer wardrobe, and tests her skill in needlework on dainty corset covers, stocks and other little accessories of dress. The tub gowns are already shown in prominence, and the mercerized linens and cheviots, with vari-colored pongees, are prophesied their popularity of last season.

* * *

Nothing could be daintier than a tub gown of sky-blue pongee, trimmed with antique lace of a dead-white color. The skirt extends to the ground, sweeping clear of it, and is of the seven-gored variety, plaited and stitched below the knees. A hip-yoke is a noticeable item, and the trim plaited waist bears a shallow sailor-collar with stole ends of antique lace, and cavalier cuffs of the lace as well.

* * *

Self-colored pongees are being bought up, too, for these convenient suits and lace will be used as much as batiste embroidery for the embellishment.

* * *

Blue, as ever, is revived again both in étamine in darker shades, and in lake and the more delicate tints for cool wash fabrics and linens.

* * *

The smart weaves for spring are veilings, peau de crêpe; plain and with bouretted surfaces twine cloths, Lansdowne, étamine, eoliennes, and other coarse-meshed fabrics. For exclusive street usage, mohair in numberless styles in pastels, black and white, is modish, and subdued Scotch effects are selected for the business or walking suit.

* * *

White in wool and wash material is a leader for ultra-smart costumes, and it may be only for the natty puiqué tailor suit, adorned with cart-wheel pearl buttons, or serge, mohair, or cheviot, with embroideries, may replace it. Mohair suits, in fact, are de rigeur in all delicate shades on the continent, and have the advantages of durability and that of being easily cleansed, in their favor.

* * *

Mannish shirt waists are now being worn in cheviots, momie cloth, madras and all weights of linen. Fancy adjustable buttons are a novel feature of the fronts and sleeves, and although made for actual use, afford also a pleasing decorative touch.

* * *

Pearl buttons set in rims of gold are in evidence as well, and buttons of Dresden flower patterns on a white ground are exhibited on the new white and colored shirt waists.

* * *

The three-quarter length sleeve bids fair to rival the elbow sleeve for warm days. In fact, the former has been introduced as an important detail of the season, and in sheer white waists is exceedingly attractive.

* * *

A shirt waist of white cheviot with bunches of grapes embroidered down the front, worked, it is true, in such unnatural, but lovely, colors, as lavender, pink, blue and green, with green leaves, is a veritable chef d'oeuvre and one in which the immaculate dresser may take pardonable pride.

* * *

This embroidery tapers becomingly in shield effect from the shoulders to the waist, and a trim belt defines the new "Consuelo dip" in front. The Monte Carlo waists are both chic and new, but unless one is of slender proportions, they had best be limited to those of "ethereal" grace and suppleness, giving as they do an increased fulness around the bust and waist.

* * *

We are promised an overwhelming lace season, fluffy thin-meshed goods and a general atmosphere of transparency and "Flora McFlimsyness." The smart evening coat has entirely lost its air of substantiability in a construction of lace and lace and silk with chiffon and gauze. Protectiveness is evidently not the object desired, but rather novelty.

Cluny, Venise and Plauen grapes command the preference, in decorations, and in these the écru shades are universal as usual, while novelties in black, and light blue are a recent innovation.

Wool laces, dyed to match all colors, are the garniture of the wool gown, and since the approved wardrobe must contain a few of these heavier toilettes, we may look for eccentric and lovely conceits wrought in combinations of lace and cloth.

* * *

Grapes in lace, appliqué, or embroideries, are a safe investment, for these motifs are a feature of many exclusive designs, and work up effectively in decorations. In galloons, medallions and detached pieces, these fruitful specimens are now obtainable, and furnish a pleasing diversity from the geometrical patterns peculiar to the antique laces.

* * *

Jabot-stocks should be included in the outfit, in lavish quantities, and for their construction peau de crêpe is highly recommended because of its laundering qualities and general attractive features. A pretty representative of current favor showed bishop tabs of lace, with a short fichu at the center of plaited chiffon, criss-crossed with narrow bands of the lace, which in this instance was Venise. Gray chenille was substituted for the lace in a design made without the fichu.

* * *

Veils are now in such general usage that they must be carefully considered in the finishing touches of the toilette. The chiffon veil is still the vogue, and will probably continue to be since hats a trifle passé may be transformed entirely by its use. All-black is most popular, and the borders should be plain or fancified with white. Cat-stitching is also used as a finish, and there are seen a few embroidered effects. Conservative taste upholds the less obtrusive designs, and these in dignified all-black styles, plain and simple.

* * *

Shirt waist hats of combined straw and mohair are already in, for mid-winter wear, and especially for the sojourn in the South. Simplicity is the chief trait, and foliage and scarfs are the invariable trimming. But more of hats anon. At present, it is the preparation of the wardrobe we must concern ourselves with, to get ready for the Easter season.

* * *

Scrim, strange to say, is being purchased this season for smart gowns for warm days. This is procurable at the curtain counter, and comes in double-width.

Three tints, white, cream and écru or pongee color, are available, and foiled with batiste embroidery, Venise bands and lace, develop very attractively. Plaits are the main embellishment of both waist and skirt, and the back fulness of the latter may be held in by means of plaits stitched in place, or a single tapering box-plait, according to preference.

HANDSOME TOILETTES FOR BRIDE AND BRIDESMAID.

(Described on page 45.)

In The Pines.

By Marion Sackett.

" For of all sad words of tongue or pen,
The saddest are these—it might have been."
—Whittier.

"THAT'S the house yonder," said Jim Halcome; "and them's the pine woods that's brought you up to Maine." The young man pointed with his whip, as he spoke, to a large, plain white house hidden among the grand old pines. "And if them trees don't put new life into you, stranger, nothin' on earth will."

The grave, quiet gentleman sitting beside him in the wagonette, smilled pleasantly. "I sincerely hope so, Mr. Halcome," he said. "I have been a very sick man, and until the past few days, never expected to get out of New York again—that is, alive."

The farmer turned his own healthy, red face and looked at his companion.

"Well, you are pretty well down in the mouth and no mistake, Judge. Doctors told you to come into the pines, I do suppose?"

"Yes," answered the stranger. "And I selected your advertisement from the *Herald* as offering me just what I desired. A quiet family, where I could be left to wander about as I pleased. I shall endeavor to be as little trouble as possible to yourself and wife. There are no children, I believe."

"Bless you, no!" grinned Jim, as he switched a huge fly off his gray mare. "Mary an' me ain't been hitched long. And as fer trouble, mister, she'll be glad to coddle a sick man—it's her nature.

He gave a big, hearty laugh.

"I ain't much in that line myself, as you kin see. But she's always finding something to fret and stew over, if it ain't more nor a lame chicken. Why, I've seed her cry like a baby over a dead bird. And yet Mary ain't no fool."

They were driving through the fragrant woods, where the shadows of the coming night lay thick around. The sweet breath of the trees seemed to quicken the pulses of the wearied city man.

He looked up into the far off heavens and his lips breathed a prayer of thanksgiving to the Maker of this beautiful world.

It was good to be freed from bodily pain, to be able to enjoy life once more.

And now they had "pulled up" in front of the farm-house.

"Mary! Ho, Mary!" called Halcome. "Here's your boarder. Get down Mr.——"

"Phillip Conway," said the gentleman, quietly.

Phillip Conway had seen thirty-five years of life, and was by birth and education a gentleman. Comparatively wealthy, he was a lawyer by profession, with a large practice in New York city.

Being very ambitious, he had overworked his strength, and, as he had said, had "been a sickman for two months."

His physician had forbidden him to remain in the city for some time to come, and had ordered him off, away from all excitement.

He was tall, dark, and grave in appearance, but with a singularly interesting face and personality. No one would doubt him to be a man of principle and honor.

The door opened and he saw Mary Halcome for the first time, and astonishment and surprise were written on his countenance as he looked at her. For he saw a tall, graceful woman, dressed in black, and of perhaps twenty-five years of age; with soft gray eyes and a wealth of nut-brown hair; and a gentle, tender face full of expression and kindness.

A low, musical voice bade him "enter and right welcome."

"Thus might that other Mary have looked," he thought, as he passed into the big, wide hall where Jim brought in his trunks and took him to his room.

Well he knew and understood whose hands had arranged his comfortable chamber, spotless in its cleanliness and purity.

Flowers brought from the garden were everywhere filling the room with fragrance.

A large, easy chair stood invitingly by the open window, looking out into the dim old woods. And what pleased him deeply, was a pretty book-case filled to overflowing with a choice collection of volumes, both prose and poetry.

This, then, was no ordinary country woman, as he had seen at the first glance. How came she to be the wife of such a man? It seemed impossible.

Hearing the tea-bell, he descended to the dining-room.

No servant came to Mrs. Halcome's assistance; with her own hands she served her husband and guest, and with her kind smile and simple politeness caused him to feel at home and content.

Then followed strange days for Phillip Conway, when he took long walks through the silent woods, or lay at the foot of some mighty tree with his beloved books for sweet society. It seemed as if all life's dull and heavy cares fell from him, and that the world was fairer than he had ever dreamt it could be. An then, too, how pleasant was his return to the peaceful farm-house, where he was sure of finding Mary Halcome with her beautiful smile of perfect appreciation when he spoke to her of the glory and splendor of those summer days.

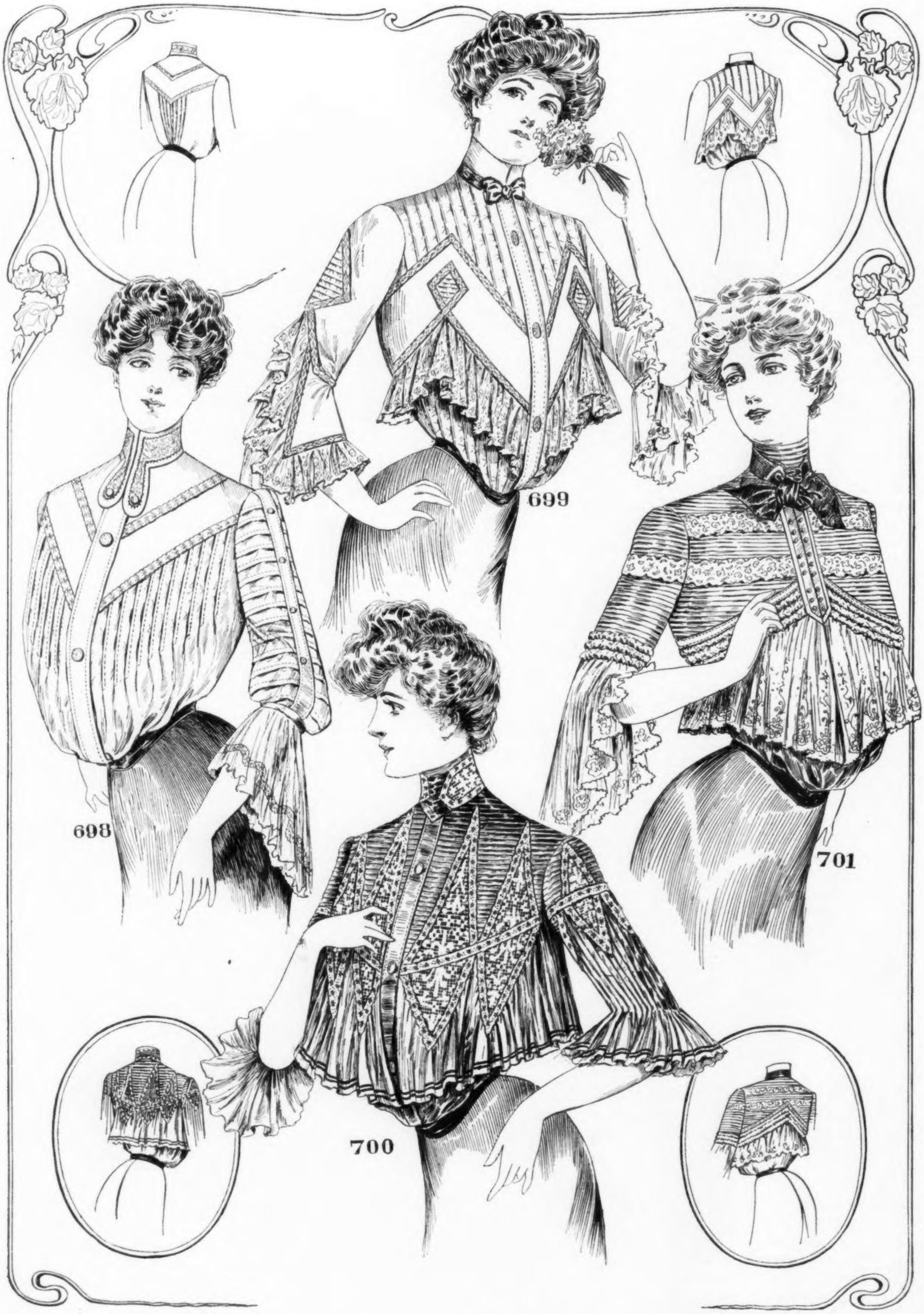
Again, there was the delight of the quiet evenings passed in the presence of the first good and pure woman with whom he had ever been on such terms of intimacy. For having lost his own mother when a lad, and without sisters, his mature years had been spent in hotels or boarding-houses.

Immersed in business, this had satisfied him, until in his late illness he had sometimes wished for wife and home. But not from the fashionable world did he care to select one, though many doors of the "four hundred" were opened eagerly at his approach.

As regular as the clock struck nine, Jim Halcome would depart for bed, saying, as he rose from his big chair and stretched his huge arms above his head:

"Well, so long, Judge. Five o'clock is my time for getting out summer and winter, and it comes mighty soon to a tired farmer. I'm off." And then Phillip would take a book and read aloud in his rich, well modulated voice, while Mary did the household mending, now and then raising her beautiful eyes to his, full of tender feeling, as he repeated some exquisite bit of poetry. Above them came the sound of Jim's heavy breathing as he slept, like the strong, healthy animal he was.

(Continued on page 39.)



SOME MONTE CARLO BLOUSES.

(Described on page 45.)

STAGE HAPPENINGS.

SCENE FROM "THE SILVER SLIPPER."

SCENE FROM "THE SULTAN OF SULU."

CHIC GOWNS FOR EVENING WEAR.

(Described on page 45.)

SOME STAGE FAVORITES.

Margaret Anglin.
Helen Bertrim.
Amy Fossland.
Maude Lilian Berri.

Charles Richman.
Edna Wallace Hopper.
Millie James.
Templer Saxe.

Annie Russell.
Eleanor Kent.
Miss John.
Miss Leach.

SMART EVENING BODICES.

(Described on page 45.)

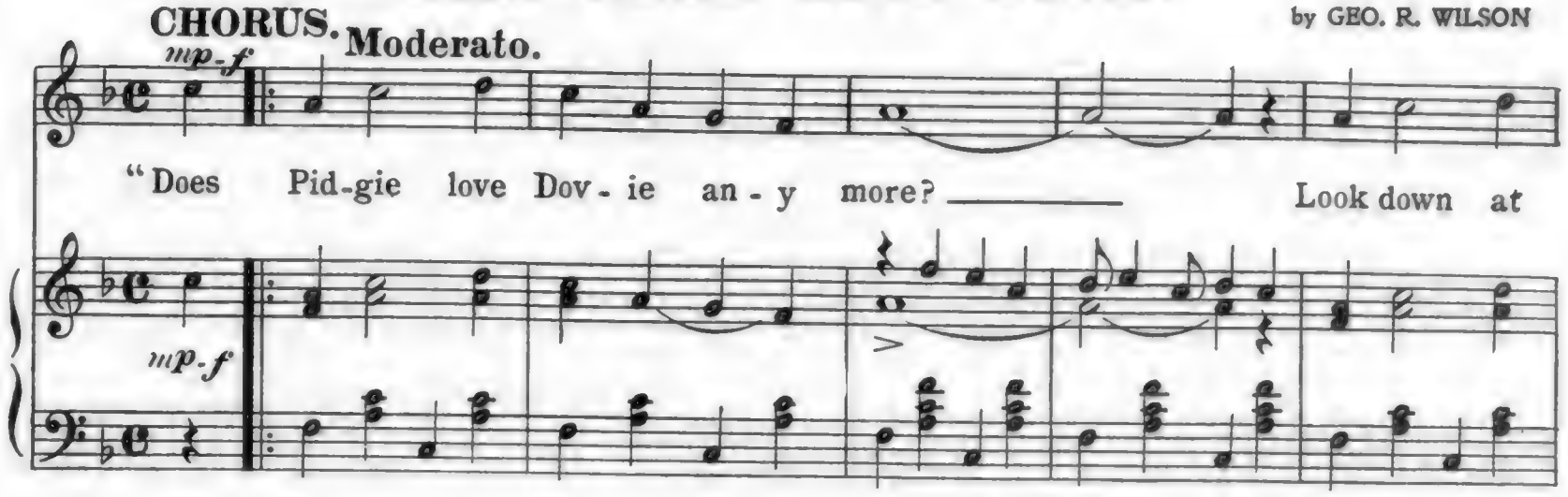
— CHORUS OF —

MARIE DORO'S "CUCKOO HIT"

In Jerome Sykes Musical Comedy "THE BILLIONAIRE" now playing at Daly's Theatre, New York.

DOES PIDGIE LOVE DOVIE?

by GEO. R. WILSON



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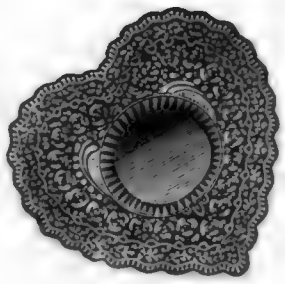
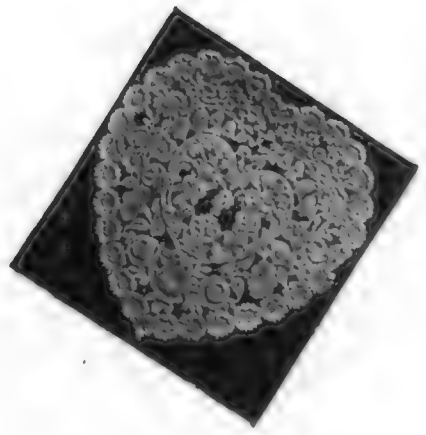
APPROVED MODELS FOR SKIRTS.

(Described on page 45.)

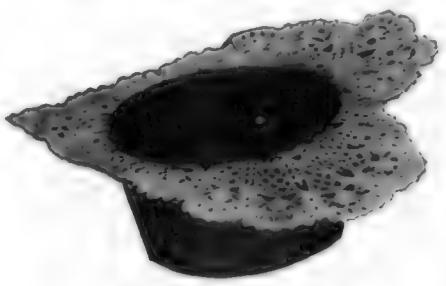




A PAPER LUNCHEON.

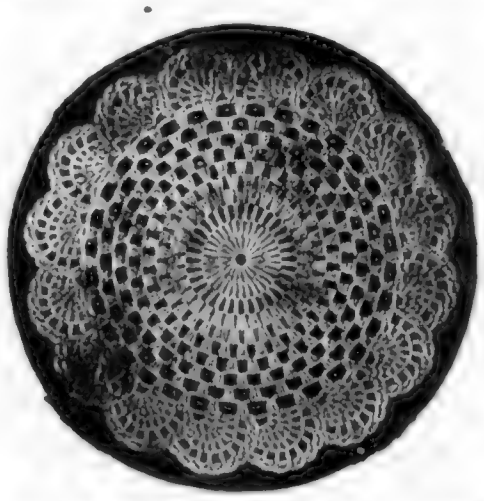
AN ESCAPE from stereotyped forms is always a blessed relief to the hostess, who at this lenten period has already exhausted her originality for demands made upon her when the social season began in the Autumn.

There are few kinds of entertainment tolerated during these days of penitence as being compatible with the tenets of the church, but instead of fasting we are allowed to feast, for more dinners, luncheons and breakfasts are given during these 40 days than at any other time during the year.



Epicurus certainly would have been inspired to greater aphorisms could he have belonged to our generation, for there is always a perceptible rivalry between hostesses as to the delicacy and completeness of their viands.

St. Valentine's day, so suggestive of sentiment as it is, is invariably selected for mild celebrations, and appointments and decorations to remind one of the little god Love are fitting emblems of the day employed wherever opportunity permits. A luncheon served for the most part in dainty paper dishes or receptacles is a decided novelty and such a one is here described.

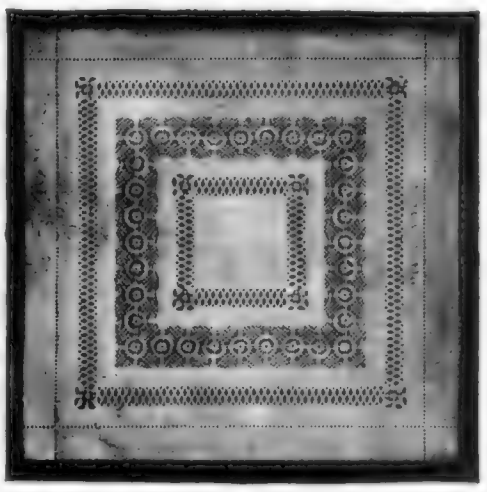


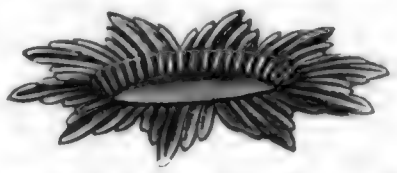
Fancy conjures the polished table devoid of all covering save the plate d'oyley and the centerpiece. And here it is that originality is abetted by artifice, for these bits of drawn work are cleverly imitated in paper exactly in reproduction of the well-known Teneriffe drawn work. Old English crochet work, damask, and hemstitching are also available, and color may be introduced under in silk or paper to carry out whatever tint is desired.

Bleeding-hearts in pots—from the florists or grown at home—would be a very appropriate and spring-like floral decoration, but if these are not procurable, be content with some flower that embodies the "heart" colors, such as roses, carnations or orchids with foliage.

Menu.

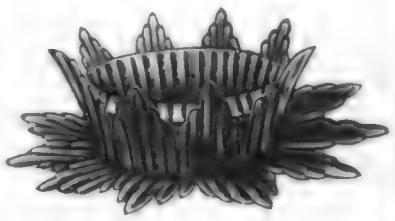
Bouillon in cups.
Olives. Radishes.
Fish with potato balls.
Cucumbers.
Chicken croquettes.
Petit pois.
Stuffed red peppers.
Raspberry sorbet.
Broiled pigeons.
Nut salad.
Salted almonds. Mints.
Café parfait.
Coffee.





Place heart-shaped d'oylies or oval lace mats around on the table, with almonds and mints in dainty heart-shaped paper receptacles on them.

Cups for the serving of bouillon are prettily copied after the Worcester and other porcelain styles, and may be selected with or without handles. An accompaniment is cheese sticks on a paper plate covered with a heart-shaped lace d'oyley.



Both the croquettes and fish may be served with croquette frills, in white or red, and these decorations are very much like a feathery, fluffy chrysanthemum. The peppers follow in red paper cases and very effective is the raspberry sorbet in star-shaped white flowers on red bases.

The pièce de resistance, judging from its appearance, is the salad served in scooped-out large, red apples, set in the center of large-petaled flower-like cases or tulips, and which resemble more than anything else some rare, beautiful red Lotos lily.

Café parfait, in cases with café noir served in cups, completes this appetizing repast, all of which, excepting the plates at the covers, has been cleverly and prettily served in "paper." One would imagine that these dainty receptacles would be perishable, but despite their fragile appearance, they are both proof against liquids and hot viands, and look as pretty at the end of a feast as at its beginning.

If natural flowers are not available one can easily afford paper flowers, in any desired color, but roses being more graceful of shaping are advised as the most satisfactory selection.

Single flowers may be placed at each cover, atop of the daintily folded paper napkin which in this instance should be pure white devoid of all decoration or efforts at adornment.

A happy conceit as the finishing touch of the luncheon is the good luck slipper, filled with bonbons, such as candy hearts, cherries or other appropriate confections suitable to the day.

Other colors may be selected as the key-note in the decorations, according to whatever day is to be observed, and these suggestions may be elaborated on.

LATE DESIGNS IN CLOTH.

(Described on pages 45 and 47.)

PEOPLE WHO ARE EARLY.

(A Reply to "People Who Are Late," in February Number.)

THOSE much criticized delinquents, more familiarly known to the general public as "People Who Are Late," remind one of another type of humanity whose failing lies in an entirely opposite direction —the people who are too early!

Undoubtedly the raison d'être of the existence of such inconsiderate actions as the people who are late exhibit, is its being sanctioned by prominent people. Of course, if one be too weak to exert sufficient courage to once take up the cudgels and institute a new order of habits of this nature, she is left but the one resource of carrying out a mild, sweet revenge in being late for dinner when Mr. and Mrs. Browne entertain.

Women love these little opportunities of "paying off debts," even preferring them to the more open, legitimate methods. And since it is not to the majority we can look for the readjustment of the law, we can only hope for its individual practice no matter how mysterious the workings, so long as the result is obtained.

Taken as a concrete illustration, the individual in all things is the cause of the reformation, or the downfall. Personal convictions make public opinions. Each man, in thinking for himself, is thinking for others as well. So it is fit that none of us neglects a personal duty or obligation, but performs it to the best individual ability.

Procrastination is naught else but neglect; we all know that. Its antonym, punctuality, is rightly defined as exactness of time. It is not necessary to restrict one's entire life with measurements of a twelve-inch rule, but certainly the ways of other people should be conformed to under their own roof at least.

The least the diner out can do, it seems, if he be so favored as to be asked to break bread under a friend's roof, is to show his appreciation of the fact by being on time. Even a cad can do that.

But tiresome as the guests are who spoil a dinner and keep all their fellow-guests waiting twenty minutes longer than necessary, thus prolonging the dreary ante-prandial interval, a hostess feels even more annoyed with those who come too early.

While the anxious giver of the feast is hurrying into her dinner dress, perhaps mindful of one or two small items yet undone, another menu card yet to write, drawing-room flowers wanting, some small alteration, a visit to baby to be squeezed in if possible, it is trying even to the most placid temperament to hear a peal from the hall door-bell a quarter of an hour before the earliest expectation, announcing the advent of the first arrival who must be admitted and smiled upon and conversed with in spite of aggrieved feelings.

Who does not know also those painfully early risers who will get up long before breakfast to the annoyance of housemaids and their own discomfort, who greet their host and hostess with a reproachful "we have been down some time."

Then there is the fussy host, who speeds his parting guests half an hour too soon to catch a train, thus inflicting on his victims a long wait at a dull draughty station till they are bored and tired before they commence their journey.

Life is too short to spend so much of it in unnecessary waiting, as is done by those too "previous" spirits and the unfortunates they drag in their train. Such people on the eve of a journey or expedition fuss themselves and their belongings almost into a nervous fever, and are perpetually warning more leisurely friends that they will never be in time. They take unresisting children an hour too soon to an appointment with doctor or dentist, as if the time inevitably spent in awesome waiting-rooms was not enough to unnerve the strongest without unnecessarily prolonging such periods of suspense.

Punctuality does not consist in always being too soon for everything, as those householders seem to think who keep their clocks habitually ten minutes too fast. The happy knack of real punctuality is a royal gift, the outcome of forethought and kindly consideration for the feelings of those with whom we have to do. It was possessed in full measure by the late beloved Queen Victoria, among her many regal attributes. Had she been in the habit of appearing too soon at great functions, it would have meant inconvenience and disappointment just as much as if she had been too late to the thousands who flocked to see her on every possible occasion.

At it has often been remarked that it is never safe to count upon our deaf friends being always dull of hearing, in the same way it is not wise on all occasions to reckon even on the most confirmed habit of procrastination. Dilatory people can and will sometimes unexpectedly bestir themselves, like a bride of my acquaintance, whose relations so impressed upon her the necessity of being in good time on her wedding day, that she arrived at the church before even the officiating clergy had put in an appearance, who perhaps had been counting a little on feminine unpunctuality.

Some people think that over-punctuality is never a crime; that it is the first signal step to success in business, and other relations.

Yet, they do not consider that nothing is gained by it, for in being too early one must perforce wait for his engagement, instead of the usual reversal of having the engagement wait for him.

This intense form of promptness savors strongly of over-zeal, more commonly known as "vulgar haste." Good breeding demands a certain golden mean combined of haste and tardiness.

Any violation of the standard on either side is, through Dame Grundy's prince-nez, "bad form." Therefore, since in polite society we are taught to conceal nature, or stifle naturalness, we must even so practice this expected golden mean, and everybody will be on friendly terms with his neighbor!

Exaggerated haste gets on one's nerves most dreadfully. Observe the woman who fears to arrive at the station in time to meet a guest. Her dreams during the night centered on mishaps and accidents of all kinds connected with trains and vistors; she arose early and spent a nervous hour before breakfast, speculating on train schedules, fresh sheets for the guest chamber; marmalade for lunch, with tea biscuit, such as dear Angelina used to love. She nearly ruins her horses by having them driven madly to the station, only to receive there a telegram to the effect that the train was one hour late!

On the other hand, the "people-who-are-late" woman takes her time, and is invariably comforting and placid of disposition, never disturbed by trifles nor disturbing her friends by them. After all, rightly considering it, has not the horologe as much to do with it as the individual? Can we not set time one hour back—or forward?

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GOWNS FOR THE BALLROOM.

(Described on page 47.)

THE BUSY WOMAN.

SYMPATHY is offered periodically by economical philanthropists to women who work. There is nothing quite so agreeable as the expressing of condolence; it increases one's self-satisfaction, and the more pity you give to other people the more contented you become with your own circumstances. Moreover, it is possible to take part in a discussion of this kind with but a small equipment of phrases; "home ties" (which the ignorant might assume to be an unattractive form of neck gear), "delights of the fireside" (suggesting the common trick of attacking with the poker a grate than only requires to be let alone); "*sturm und drang* of the outer world" (the use of a foreign expression is by some considered as clinching the argument). These, neatly juggled, can be made to prove almost anything, and with a well-chosen signature, such as "Veritas," or "One Who Ought to Know," the question is settled.

The busy woman has time to do nearly everything, in which respect she differs from the lazy person, who never has a moment to spare. It is not she who reckons the hours from meal to meal as wasted, or looks forward to the writing of a letter as to a task of imperial magnitude.

The lazy woman never really believes in the existence of a wise, all-directing Providence until she finds there are no stamps in the house, and that she is thus relieved of the gigantic task of penning a note; when circumstances are less favorable and she is compelled to sit down at her desk, she indites a brief communication, giving her personal views on the weather, a few lamentations on the state of her health, and rises with the feeling of thankfulness with which an author finishes a ninety-thousand word novel.

She generally contrives to ink her fingers liberally. On the other hand, if the busy woman has to write a note, she does it immediately that the idea occurs to her. She assumes that the recipient is also busy, and puts down in the letter the essentials only. The wording of it is brisk and to the point; if she has a request to make, it appears on the first page. Business-like habits count more for success than giving each other a brief autobiography in the high tones that some adopt in speaking of private affairs in public.

"And the two proposals," said one dramatically, "came by post the very identical morning." "Well, well," remarked the other in amazement, "this is an extraordinary world! However did you make up your mind which to accept?"

"I'll tell you," replied the first, in a loud burst of confidence. "I liked one as well as I liked the other, but fortunately for him, one of 'em had inclosed a stamp for a reply."

It is easy enough to caricature the busy woman; the trick is to follow the model of Mrs. Jellyby to make it quite clear that the busy woman neglects all domestic duties—that she concerns herself exclusively with affairs in Honolulu. Many women are doing excellent work in public life, and not one of them ignores the claims and duties of her household. But it only takes her five minutes to do five minutes' work, and thus she has time for other occupations.

The conversation of the busy woman is not restricted to servants for the very good reason that she knows how to manage them. Her smallest entertainments have the swing and rhythm that come from the presence of a good

conductor. When, prompted by charity, she begins At Homes, you may be quite sure that the tea she gives you is tea and not a beverage moist and warm, and having no other claims to that honorable title. She never has to prelude her dinner with the remarks that her cook has been dreadfully cross all day. She does not send for the nurse and exact from mere amateur critics an appreciation of the new baby. Her chairs can be depended on, and she rarely collects pewter. The future is, for her, crammed with interest; the present full of possibility. She does not squander time by worrying about the past. She sometimes likes to hear herself speak on public platforms, but, too, there are men who are not altogether averse to this; other people like to hear her speak, and this is where the difference comes in. In which regard, it may here be noted that a man is generally ashamed of being earnest in public speech; the busy woman does not attempt to disguise her enthusiasm. This is why she seldom uses full stops.

The journey through life would be a monotonous exercise if everybody sauntered. We all start fair, like the Cornish congregation on the news of the wreck, but the Great Handicapper soon imposes penalties, and in the path of some obstacles are placed that others do not have to encounter. The lazy person, on coming across these, stops and gazes at them mournfully; puts on glasses to magnify their importance; calls friends together to discuss the situation; broods over it, and eventually becomes so much attached to it in a gloomy, tearful way that further progress becomes impossible. The busy person clears difficulties of this kind. The busy person is rarely ill, but when she is ill she knows what is the matter with her without writing to a weekly journal to inquire; if there be a greater waste of time than to count the hours, it is in the endeavor to appropriate some popular complaint. Difficult to understand this? Medals are not given to folk who suffer from nerves, and the freedom of the city is rarely accorded to those who complain of vertigo; some further evidence is required of moral and public worth. Time that ordinary folk devote to the immaterial, the busy woman devotes to the things that matter. Never is she better employed than in helping the lives of children in the large towns; this is a task on the success of which the future depends, and men can only assist in a muddle-headed, left-handed way. The world is beginning to recognize that for the adult in misfortune little can be done; for the child everything is possible if the right methods be employed. The boy of the town, for instance, wants to be treated as an equal—wants opportunities for manly games (nobody is quite so old as the youth of town). The town girl, on the other hand, desires sympathy and some good woman in whom she can confide. Too rarely does the town girl find this at home. The other evening some work-girls were talking of the difficulties of circumventing parents; only one alone admitted that she told her mother everything. "Ah," said one of the girls, "yours is so different from most. Why, she's more like a friend than a mother!"

The woman in a hurry is sometimes an annoyance to the lethargic and always a reproach. But, considered judicially, she is a pace-maker, and it is not the least of her merits that she is able, now and then, to suggest emulation on the part of those who, left to themselves, would rather walk than run, and would rather be carried than do either of these things.

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EARLY SPRING WRAPS.

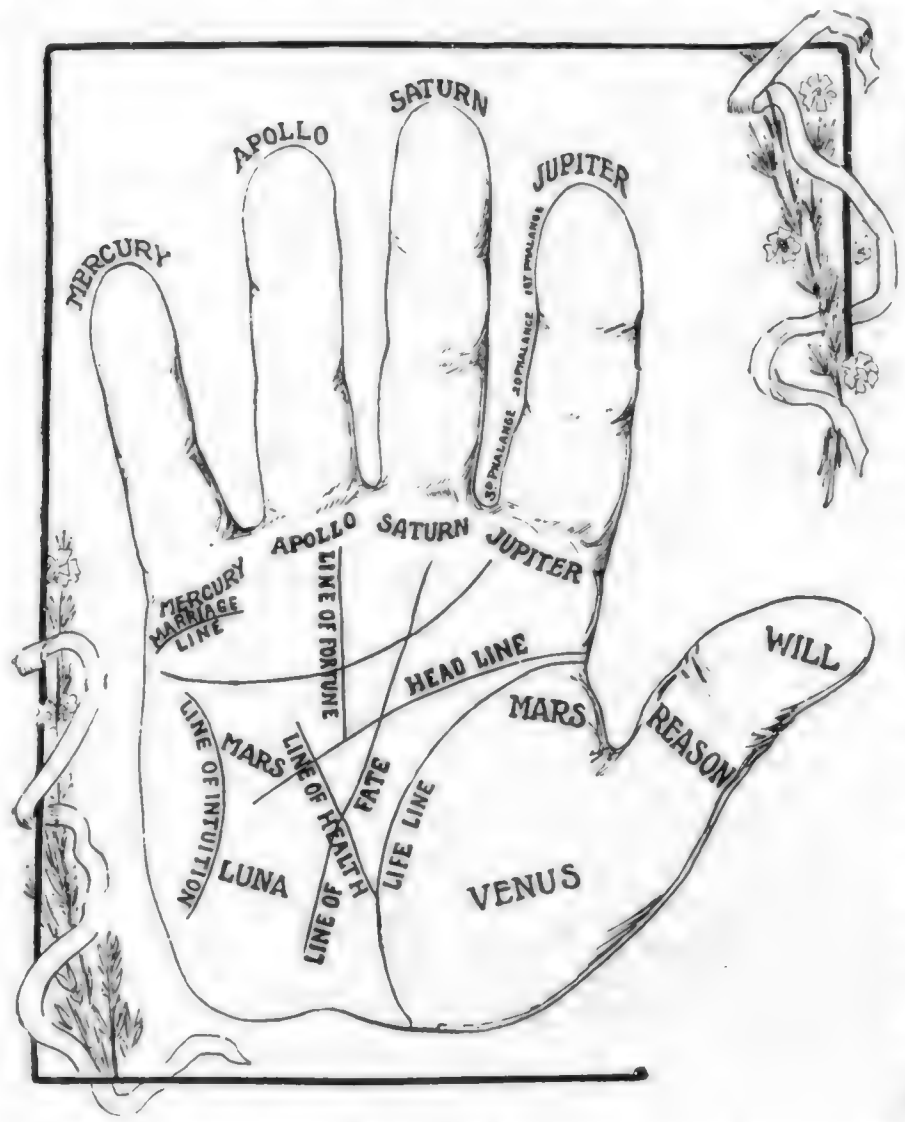
(Described on page 47.)

PALMISTRY.

LESSON V.—THE LINES OF THE HAND.

(Continued from February Number.)

BRANCHES that extend upward at the beginning of the heart line, signify loving qualities, trustfulness and faith. Of a bright color, deep and running from the mount of Jupiter to Mercury, strong and happy affections are denoted. Pale and feebly outlined there is but little depth of feeling and affection in the possessor of the hand, and superficiality and hypocrisy may be



distinguishing peculiarities. Heart disease or other organic troubles are read in the little islands formed by the line. *Affaires du coeur* are in evidence in the indentations that show markedly. If the line extends beyond the percussion of the hand and the limits of Mercury, an affection that runs to idolatrous worship and blind credulity is shown—and if the general tone of the hand borders on grossness in the shaping of the fingers, and contour of the hand itself, sensuality and licentiousness are factors in the make-up.

There is sometimes a line above the line of the heart, rising between the middle and index fingers, and terminating near the little finger. This is known as the girdle of Venus, and unless the hand is especially well-aspected, its interpretation is not enviable, showing as it does an indulged in fondness for the vices that include "wine and women."

The marriage line cuts through the mount of Mercury, and only the well-defined markings should be taken as an indication of matrimony. The smaller lines radiating around it prognosticate opportunities of marriage. By the nearness of this line to the heart line one may judge in proportion of the nearness of marriage.

When the marriage line takes a downward slant toward the heart line and ends in a cross, divorce is a consequent. Clear and straight, a happy union is predicted. The death of the mate is indicated by circles formed at the termination of the line, which also has a downward tendency. Progeny is denoted by the well-defined lines beyond the line of marriage, on the mount of Mercury. This mount is devoted to the marital relations and ties of the home.

The line of fate shows worldly success or failure. It has four points of departure. If it arises from the line of Life, the interpretation is excellent; if from the plain of Mars, trouble but hopeful; if from the bracelet or "Rascette" on the wrists (those transverse lines that are formed by bending the hand forward) uncommon destiny; if from the mount of Luna, the destiny is in the hands of another.

Breaks in the fate line denote cessation of luck, adversity and affliction. Crosses have the same meaning, and stars are a corrective to whatever sorrowful portent has been shown. Generally speaking, stars are always good signs on which to depend in reading the hand.

Sometimes the fate line stops abruptly at the head line; this shows that luck will be changed by some affair of business, or transaction. If mental disorders are denoted, some affliction of the brain or head may be the cause, instead. If the line ceases at the heart line, cardiacal troubles will interfere with success, or it may be a love affair that will destroy it; all of these modifications must be taken under consideration, and conclusions made accordingly.

The most peculiar line in the entire hand is the Line of Health, the absence of which alone, shows a very strong constitution. With it the health of the possessor of the hand is menaced with the ills to which flesh is heir, and if the line be well-defined, one may expect total invalidism, and a weak constitution. The Line of Intuition is not found in many hands, and fortunate be he who possesses it—that inexplicable knowledge that comes without rhyme or reason. As a rule it is only observed in imaginative or very intellectual hands.

The Line of Fortune shows glory, fame and riches. To be properly formed, it should be narrow, straight and long and rise high on Apollo. Crosses modify its meaning and if it is broken or dimly defined, consequent misfortunes may happen.

The perfectly normal hand conforms to the rule in length and shaping of fingers, and its lines are clearly defined and of required depth.

Any type that is above or below these requirements is eccentric and must be read with modifications of the general statements.

Thus, it is herein that character and its idiosyncracies lie, the peculiarities that make one person different from another.

The experienced palmist at a glance recognizes any deviation from the normal; the sanguineness and liberality of one, the good liver; the asceticism of the Puritan; the melancholia of the future suicide.

That many of these indicated characteristics may be controlled and counteracted there is no doubt, just as the mariner who is warned of dangerous reefs, steers his boat safely around. Some enthusiasts in this cut go further and assert that lines may be cultivated by circumstances and one's general thought. Be this as it may, the fact remains that oftimes there is a wide discrepancy between the right and left hands, thus showing the anomaly of nature.

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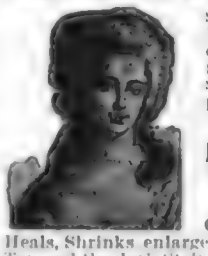

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FOR THE PROMENADE.

(Described on page 47.)

THE NEW GAMES OF THE SEASON.

THERE are a number of new games introduced this season, among them being the Stock Exchange, a round game for four or five players, or indeed any number above three — the more the better. Its object is just what it should be with such a title, namely, to make the most money either in counters represented by gold coins or in the value of the cards in hand at the end of the game.

The requisites are enough counters to represent the player's capital and a pack of fifty-eight cards of the different stocks. A bag of disks, numbered from 1 to 32, and one marked "Failed," to be used in denoting the value of the stocks, and lastly a blackboard with the names of the stocks and pins to hang the disks on. All of the players start with an equal number of counters with which they buy the cards when they are cheap, and sell them when they are dear, or at a good price, and buy back cheap, or when other players are in difficulties. The dealer must be decided by lot. The cards are shuffled and then dealt around equally to the players, face downward; any uneven quantity (or failing this, one card for every player), is put aside unexposed, if not used. The players then examine their hands. The dealer shuffles the disks in the bag out, one by one, placing each in rotation on the quotation board until all the stocks are priced and these become the official prices, marked.

The game begins by the player to the left of the dealer starting the game by announcing what he wishes to buy and what to sell, and if the other players are willing to deal with him they are at liberty to do so.

When he has finished the next player follows suit. After each round the numbers are taken off the quotation board, and put in the bag, the one marked "failed" being put in with the others except in the first and last draw, and if this is drawn out onto a stock those who hold any number on it must forfeit the same number of counters as the one on the cards. In each round the first player must sell two of his cards, whether he buys or not. The player who shows the greatest value of counters comes out winner

Crown and Anchor (or Esperance) is another good game played on a cloth or board divided into six compartments, bearing the one an anchor, others a crown, heart, club, spade, or diamond. The players having placed their stakes on the compartments they select, a single die, bearing the same six devices as on the cloth, is thrown from the dice cup, and whichever device on the die is uppermost the player who has staked that receives the amount on it, those staking on the crown receiving treble the amount of their stakes from the others when the crown wins, and paying treble when it loses. The backers of the anchor receive or lose a double, and the backers of hearts, clubs, spades, or diamonds a single stake only. Counters can be bought at so much a dozen, but fun and frolic should certainly be associated with these interesting games.

Dee-dee is a very amusing and a laughable one, on the lines of the donkey whose tail had to be replaced by the player blindfolded. A colored picture of a dandy is hung on the wall; the players go to the opposite side of the room, each in turn being blindfolded. They must walk over to the dandy, and pin on the spot where it should go either his hat, his eyeglass, his bow, or his buttonhole. They must not be helped in any way, nor must they attempt any measuring, but simply put on the article boldly, without any hesitation at all.

Snick-kick is one of many capital games adopted from outdoor to indoor amusement, a game of skill, the other name of which is association football in miniature; it is suitable for a drawing-room or dining-room table or for a club. It is very inexpensive, and is the nearest approach to the real game that can be played indoors by two, four, six, eight, ten or twelve players. There is a diagram marked to represent the field of play. Twenty-two men, eleven of each color, ten marked F representing forwards, six marked H B represent half backs, four marked B backs, and two marked G goal keepers—two goal posts, one ball and six snickers are required to complete the set. It is played with counters, which are flipped like tiddlewinks. It is exciting, and demands much skill.

Table badminton is another amusing game of skill. For this the choice of ends, or the right of first service, is decided by arrangement, the winner of the choice of ends leaving the service to the opponent, and the winner of the last game begins the next. The game consists of fifteen aces. The rubber is the best of three games, the ends being changed after each. Having decided which side is to serve first, the player on the right-hand serves the player on the opposite right-hand side. If that player returns the shuttle before it touches the table it must be returned by the opponents, until a fault is made or the shuttle ceases to be played. No feints or balks are allowed in the service, and in games of one player on each side it is better for both players to change ends after each ace is scored, and consecutive serves are, of course, taken by the same player.

Table Planet requires two players. A net must be stretched across the table, with three open circles in it, and a hoop hanging over the top, through which the server plays. The ball has to strike the table on the other side of the net; failing to do this, it counts as a fault, the opponent scoring a point. Touching the hoop or the net on serving counts a "let," and the player is allowed another stroke. The skill of the player is shown by keeping the ball rebounding from the net, until such times that it is possible to place it through one of the rings to the discomfiture of the opposite player. It claims to be an improvement on table tennis. The game consists of fifteen points. In no case is volleying allowed. If the ball is played under the net, over the cross-bar, or between the bars and net, or off the table, the opponent counts a point.

* * *

WIND SONG.

Earth and the desirous
  Night-wind of the west—
Joy of the possessor,
  Joy of the possess'd!

Strong impassioned lover,
  Shrinking, willing bride—
Such impetuous capture
  May not be denied.

And the trees are shrieking,
  And the clouds are driven
Murderous of moonlight,
  Maddening the heaven.

Earth and the unhampered
  Wind from out the west—
Rapture of possessing,
  Rapture of possess'd!

Swathing bands of shadow
  Stupefy the night,
As the gale goes shouting
  Songs of lawless might.

Might I be the woodland,
  Love should be the wind—
Take me, snatch me, hold me,
  Thrill, encircle, bind.

—Arthur L. Salmon.

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Any one desiring to read the details of this public test can obtain copies of the papers by writing to Dr. Mott for them.
This public demonstration gave Dr. Mott an international reputation that has brought him into correspondence with people all over the world, and several noted Europeans are numbered among those who have taken his treatment and been cured.
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FASHIONABLE STREET ATTIRE.

(Described on page 47.)

THE HOME DRESSMAKER

Conducted by MLLE. PRATIQUE.

(See 2d Cover for Coupon.)

Note.— Pattern advertised in Home Department is procurable only until last day of month in which issued.

WE offer this month a stylish little coat of the modified Eton shaping, the pattern of which is obtainable by returning Special Jacket pattern coupon on 2d cover of this issue, accompanied by 10 cents in stamps. We pay no attention to any communication or order received without the necessary stamps.

Patrons will please bear in mind that the pattern issued each month is good only until the end of month in which issued, and therefore both the pattern of plaited skirt in January number, and also pattern of plaited shirtwaist in February number are no longer procurable. An increase of price of pattern will be noticed this month, which is even so, purely nominal at **10 cents.**

The natty design pictured here can be had only in 36 bust size, and requires 4 yards of goods 24 inches wide. It is simple of construction, and is characterized by bell or flowing sleeves. The collar has novel ends that narrow toward the lower edge.

There is promised a strong revival of the "coffee" coat this Spring, modified according to the Eton standard, and surely for an easily-donned, pretty wrap, these jaunty garments have no equal. Fashioned of moiré velours, satin Duchesse, taffeta and satin cloths, they may be elaborated to any desired extent with lace, appliqué, rich embroideries or strappings, so long as a certain preservation of style is maintained.

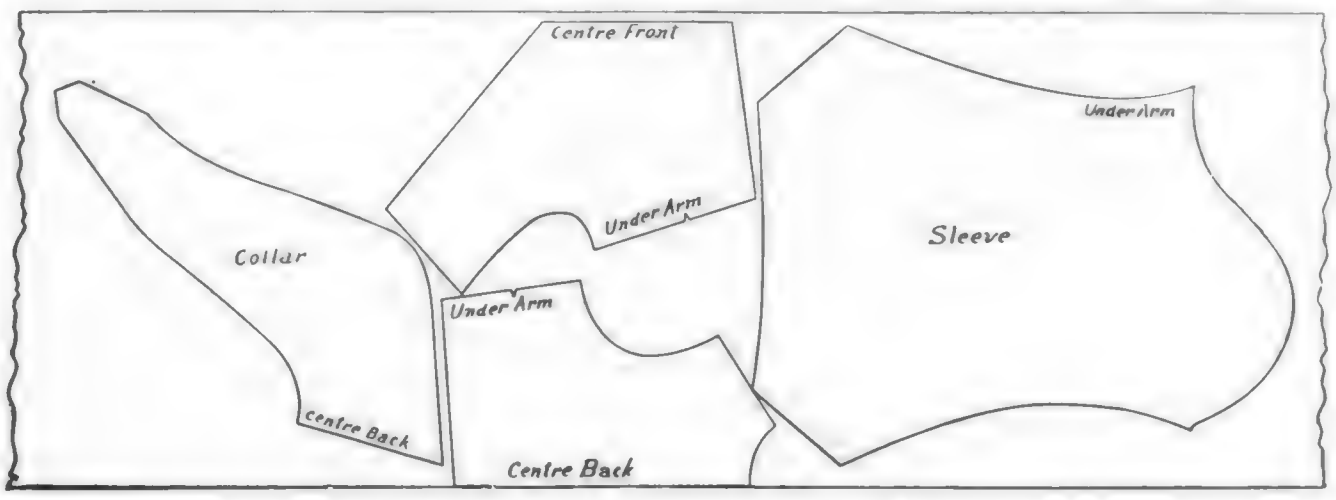
The champagne linings in taffeta, glacé and chiné silks are de rigeur as formerly under the thin meshed goods, such as étamine, albatross and veiling. Even the popular Monte Carlo coats are developed in this wise, and indeed the occasional golden shimmer of the lining is very charming and novel.

Apropos of sleeves the fulness is all below the elbow, and may fall in graceful puffs, caught in under cuffs of the conventional order, or be shaped in the flowing kimono style. The wide bell or Japanese sleeve in this design is a high favorite for top garments, and Etons, thus allowing ample space for the generous dimensions of the new sleeves.

Smart trimmings are confined to lace, appliqué and embroidery. The Durbar festivities in India have created this fashion for rich Parisian effects, and the gorgeous embroideries that are gradually routing the more demure patterns. Bulgarian and tapestry stuffs are in constant demand, and exquisite coloring effects are a feature of these garnitures.

...ings are still of a neutral or... of the smartest being pearl ... The rustling noisy silks ...laim style and fash... ...ceded by soft... ...sateen. The ...es have ... snug, the clos... the merman... the past winter. is a recurrence to commonly known as glass" designs, when ... were worn and the figure ta... to the head in a manner now unpi... turesque to us.

Habit backs vie with the tapering box-plait, and occasionally the inverted box-plait is seen. The round length is highly popular, although it must be admitted that the sweep or short train is much more becoming. It is all right for the pedestrian or walking suit to be shortened to escape the ground, for a woman has other uses for her hands in shopping and walking than holding up her skirts and, too, her carriage is improved proportionately.



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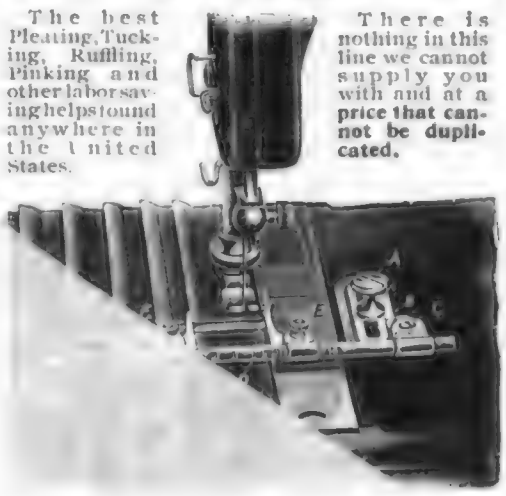

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FOR RECEPTION AND EVENING WEAR.

(Described on page 47.)

THE APPLE OF PARIS

THE CARE OF THE HAIR.

THERE is so much complaint nowadays as to the condition of the hair and scalp, that a few words concerning their proper treatment are exigent.

In the first place, we all know that absolute cleanliness is necessary, but it is not necessary to obtain this condition with a wasteful use of soap. Soap has more to do with the state of the hair and scalp than is believed, and one has only to remember that alkali is one of its compounds in order to beware of this cleanser. When too much oiliness exists, of course one has to depend more or less on soap to eradicate it, but one free from deleterious ingredients should be selected and of the unscented variety.

Borax has many advocates as a cleanser, as well, but it should be used sparingly or it will turn the hair gray. Ammonia is another mixer often indulged in by many, but its use brings about the worst possible effects and leaves the hair split at the ends, dry, harsh and brittle.

And why? because the oiliness necessary to the preservation of the hair has been destroyed, dried out, by this liquid; the scalp loses its vigor, becomes dry and itches, and dandruff brings with it falling hair and threatened baldness.

Therefore, since it is necessary for the growth of the hair to retain the natural oil, one must use only those cleansers that contain no alkali and at the same time leave the scalp white and clean.

Egg shampoos are most efficacious for this purpose, if the hair has a tendency to be dry and harsh, and a few drops of oil of lavender or bayrum mixed in will take away any unpleasant "eggy" odors, leaving a pleasant fragrance. If the hair is profusely oily, avoid these shampoos, and use instead pure castile soap with one teaspoonful of borax in the wash water. If desired, alcohol may be sparingly rubbed into the scalp after, both for tonifying purposes and also as a precaution against taking cold.

The tips of the fingers may be used to massage the scalp, during the cleansing process, but be careful not to rub too hard, lest by loosening the follicles the hair falls out more than before. In drying, use a soft towel and if possible sit in the sun, for a sun-bath is the best known tonic and regenerator of the hair that there is.

After the hair is thoroughly dried, even to the roots, a mild invigorator may be rubbed in, or applied with a sponge, and for this there is nothing more efficacious to nourish the glands than the following preparation: Tincture of jaborandi, four drams; glycerine, four drams; lanoline, one ounce; cocoanut oil, one and one-half ounces.

This should be rubbed in before retiring and on arising in the morning, a brief, slow brushing of the hair is advised.

If dandruff exists, treatment should be begun at once, for this is but the advance warning of graver trouble. A pomade that retards and eventually destroys this objectionable disease is given herewith, and a diligent use of it will effect satisfactory results.

The recipe is: Precipitated sulphur, one dram; castor oil, two drams; cocoanut oil, four drams; carbolic acid, ten drops. This should be used every night without fail, to properly arrest the progress of the dandruff, and the hair should be washed once a week while the pomade is being used.

After the scalp becomes more normal and its vigor has been somewhat restored, an emollient or tonic is advocated to preserve the good healthy condition, but the pomade must be discontinued while using it. The compound is: Sulphate of quinine, five grains; glycerine of borax, one dram; tincture of cantharides, half an ounce; lavender water, one ounce; glycerine, one and one-half ounces; spirit of rosemary, one ounce; rose-water, seven ounces. Mix thoroughly, allow to stand 24 hours, then filter.

One should not fall into the habit of depending on artificial aid in these matters, and after a few months' careful treatment, the use of tonics, pomades, etc., should be but sparingly indulged in. Brushing, in temperate use only, produces that coveted satiny luster, and also stimulates the oil glands to healthy action.

Some possessors of beautiful hair attribute the condition to combing and not to brushing, and they argue that brushing is a passive action, affesting only the hair, while the comb disturbs the follicles, thereby causing them to be invigorated and kept in activity. This theory tends to do away with that mandate, founded on the proverbial "hundred strokes" at night.

There is so much dust prevalent at this time of the year that brushing, from a hygienic point of view, if for no other reason, is necessary to the daily toilet. Still one is not obliged to overdo it, and if the hair is brushed each time before dressing it, certainly that is sufficient.

As for the proper kind of a brush to use, one with stiff bristles should be selected. Soft brushes effect nothing at all, and it requires twice as long to produce that sleek, well-groomed appearance. The comb should be of blunt teeth and medium coarse, for a fine comb is apt to catch the locks and break it off.

* * *

The scented pillow is a fad of modern society women, and these dainty articles with their sheer linen slips embroidered in one's favorite flower, entwining the monogram, also may embody the owner's favorite color, and the soft down pillow be scented with delicate sachet powders, or orris root. By dint of sleeping on them, the hair becomes exquisitely perfumed.

* * *

Peacocks' feathers are the popular device at present, besides flowers and grapes, for needlework. But, despite their sumptuous coloring, the feathers of the bird cannot be compared to the beautiful floral designs, and there is far more idealism in one petal of a rose than the vain bird's entire gorgeous tail.

* * *

PRESERVATION OF THE TEETH.

The form in which a dentifrice is available is a matter of considerable importance. Powders and liquids have long been on the market. The good qualities of each are preserved in a good paste. It is in this form that Dentacura is packed, in collapsible tubes, non-breakable, convenient, economical.

This paste also permits the incorporation of ingredients highly beneficial which could not be used in powder form, while it also enables the manufacturer to retain the precipitated chalk necessary for gentle friction which a clear liquid of course cannot have. Thousands of dentists commend it.

Its faithful use will do much to preserve the primary set of teeth till nature is ready to replace them with the permanent set. This fact should not be overlooked.

* * *

Conservatism is the serpent that crawls upon its belly, eating the dust of obsolete ideas.

A Skin of Beauty is a Joy Forever.
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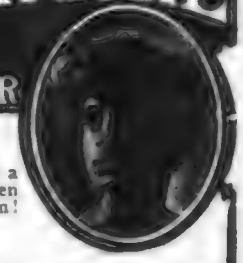

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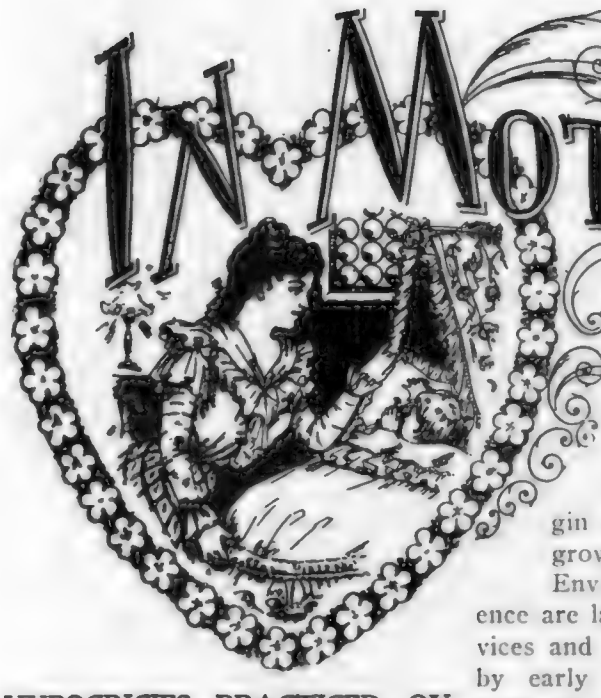
CONCEITS IN NECKWEAR.

(Described on page 47.)



HYPOCRICIES PRACTICED ON CHILDREN.

UNCONSCIOUSLY, the best of us resort to little deceptions and the innocent, but insiduous white lie, in our treatment of children.

Indifference, perhaps, is the chief cause of this, a desire to be undisturbed. It is an easy way of getting away from their persistence, and the child is generally satisfied with a reply to his repeated inquiry and leaves his object or victim in peace.

When it is considered that a desire for information, the unfolding of the little mind, prompted those questions, it assumes a different aspect. Therefore, one should be careful as to the truth of the answers, and keep in mind the fact that everything is remembered and put away for future reference in the storehouse of that busy little brain.

At unexpected times they are suddenly brought out, showing that they by no means have been forgotten.

The white lie, subjected to minute analysis, is not so pure and colorless as one would think. The lie is there, the intention to deceive, no matter in what innocence it has at heart been said. Children, mimics that they are, observe and take note of everything going on around them. They think if their elders do a certain thing, it is right for them to do it, and indeed is it not to us they should look for the example? So often one hears their explanations of "Well, mamma does that, I don't see why I can't," offered as the excuse for some little misdemeanor.

The child is susceptible to every little demand made on it, and often a bad habit is formed which is merely the result of an idea implanted by the mother or an elder. "Tell me if Johnny plays marbles at school to-day," the mother says to her little daughter, "and I will give you a cookey when you come home." The child obeys the injunction, watches her brother covertly, and, in other words, spies upon him. She does not dream that the ultimate consequences bring more harm to herself than to Johnny.

Many grave faults which can be traced back to some such origin are thus founded and grow in serious proportions.

Environment and early influence are largely responsible for the vices and virtues of humanity, and by early influence is meant the mother's training, just as much as by environment is meant the home atmosphere and association. Trace it back from whatever avenue one will, the home is the source, generally speaking, or some influence there is wrong. Heredity can be perverted or conquered by these influential factors, and strong tendencies destroyed.

The child's associates must be selected as carefully as one would choose her own. Some natures are naturally agreeable to each other, others produce an unconscious irritation, and the result is those numerous little troubles and frictions that are hard to be kept down when children play with each other. If the purse allows it, the best solution is the nursery governess, whose gentle tact prevents all such disturbances and who, since this is her vocation, can devote her entire time to the guidance of her charge's nature.

An older person's presence not only is necessary for the little corrections that should be made, but it also prevents the children from getting into much of the mischief that they learn naturally. The English idea of consigning the child's entire education, up to a certain age, to the governess, is admirable, for many reasons. Its habits are trained, its faults corrected, its mind directed to that which is best and good in this life, and we see the result in later years.

Public schools possess equally advantages and disadvantages. Self-reliance, independence and a certain "self" bravery, are generated there, but on the other hand, such enviable virtues as gentleness, tenderheartedness, and other womanly qualifications are lost. Nevertheless, many children have no other resource but the schools supplied by the government, and some of our brightest men and women have had no other education but that offered by the public school. Perhaps its best endowment is that self-reliance necessary to cope with the world, for those who have made their marks in the world have been equipped with the amount of "backbone" essential to success.

It is undoubtedly true that the world gives many hard blows to those starting out in it, and ofttimes success means merely a survival of the fittest. One must be armed with weapons for self-protection, therefore, to properly cope with it, and credulity is the first quality to be gotten rid of. That is the difference between the home education, directed by a governess or tutor, and that of the public schools. The curriculum of the latter apparently has attained its highest perfection, undoubtedly, for there is a comprehensive list of studies nowadays where formerly only the fundamental studies were offered.

The duties of a governess go further than those of the schools, insomuch as they deal with the moral nature of the child, and its habits and manners. The school entrusts this to the home and parent, taking those things for granted. The difference is readily discernible, in point of advantage, if the parent can afford it.

* * *

A Jack Horner pie is an entertaining form of pleasure for children's parties and other functions, and incurs trivial expense and labor. A large milk-pan covered around the sides with fancy crêpe paper holds the sawdust in which are buried trinkets and favors, which are to be "served" with a spoon, or they may be tied with baby ribbon, and the long ends arranged out like the infinite radii of a circle.

Scarlet crêpe paper goes well with the sawdust color, and varicolored ribbons can be used for tying the favors. Tiny toy shoes, dolls, horns, buckets, whistles and what-not can be chosen, with countless others.

Children like novelty, and that spice of life known as variety, and the introduction of these little diversions keeps a healthy stimulation of the brain, and the faculties do not have a chance to become tired out or exhausted.

Routine of any kind is irksome and tedious, we all know, and especially so to the child, whose active, growing forces demand movement and change.

* * *

I think we are too ready with complaint
In this fair world of God's. O heart, be comforted!
And, like a cheerful traveler, take the road,
Singing beside the hedge. What if the bread
Be bitter in thine inn, and thou unshod
To meet the flints? At least, it may be said,
"Because the way is short, I thank Thee, God!"

—Elizabeth Barrett Browning.

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"VIYELLA" is now in the hands of retail stores in all the newest designs and color combinations for 1903.
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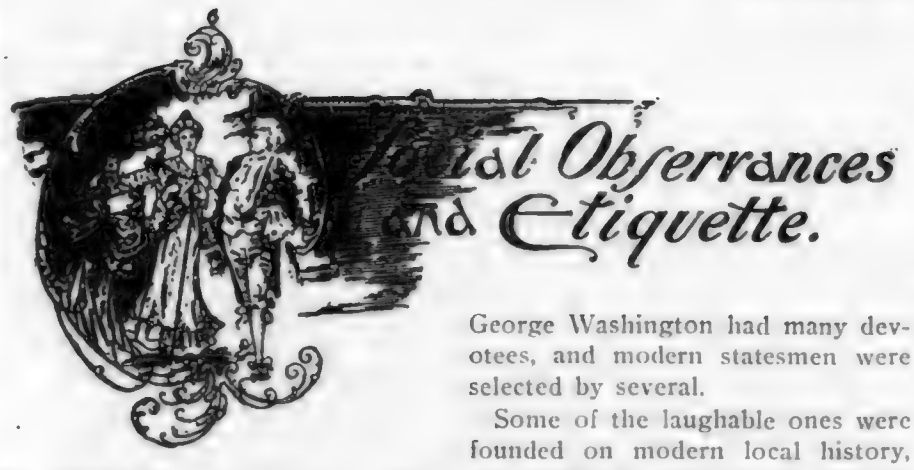
STYLISH CONSTRUCTIONS IN VELVET.

(Described on page 47.)



LENTEN festivities have overstepped the bounds formerly prescribed by the mandates of society, and now include almost all kinds of entertainments, especially card-playing, and functions of a supposedly less reprehensible nature than dancing.

Formerly décolléte effects were forbidden as savoring of bad taste for these days of sackcloth and ashes, but custom has had much to do with establishing the low-neck bodice as de rigeur, and now it is universally worn for such evening affairs as demand it.

Besides the dinner-dance, which is an eminently popular form of entertaining nowadays, teas and receptions swell the social whirl, and theater parties, either followed by a supper, or with the dinner first, are the accepted methods of returning social obligations. So it is that the hostess welcomes with relief any departure from the stereotyped lines, and receives eagerly suggestions for something entirely new.

A highly amusing idea was carried out by one of the leaders of society at the capital, and furnished opportunity for individual originality, as well as mirth for the guests. Each guest was requested to appear as he or she would have wished to be in life. We all have a covetous streak in our nature, and often wish for beauty, wealth or other "gifts of the gods."

An insight into the different natures of the guests was afforded more or less by the rôles impersonated. A dignified judge came as Whittier's "bare-foot boy with cheek of tan," innocent, care-free and happy; of course he modified the quotation by wearing shoes, but they were of the oldest. Napoleon was represented by at least five of the younger generation, showing a proper, if subdued, interest in warriors. Many women to whom the "fatal gift of beauty" had been denied, appeared as ravishing beauties, what with the aid of the paint pot, ringlets and other artifices at milady's command. There was a large number of queens, among them being several who came as Alexandra of England.

Our president's popularity was well-attested to by numerous representations, and his fair daughter was counted at least four times.

A very wealthy elderly woman preferred to be Maud Muller, with her miniature rake gilded and tied with wisps of hay and blue ribbon. George Washington had many devotees, and modern statesmen were selected by several.

Some of the laughable ones were founded on modern local history, one might say, and several little interesting jokes that were known only to the "inner circle" of the House were perpetuated in mimicry. Certain staid members saw their pet weaknesses caricatured with themselves, and one or two of the young women had changed places with each other by exchanging clothes and escorts. The general atmosphere of mystification stimulated interest and kept each guessing the other's impersonation. "Sunny Jim," familiarized to us by advertisements, was out in force, and even the Omega oil boy, with his flock of geese represented by small boys disguised to represent the fowls, was there.

This call upon one's latent histrionic powers brought out unexpected talent, for masks were not permitted, and the facial expression had as much to do with the rôle as the acting of little mannerisms did.

An old-fashioned Virginia reel was arranged in each of the rooms after an elaborate collation was served, and during the dancing hours ices, sorbet, fancy cakes and punch.

A pleasing change was advanced by another hostess. Each of the guests drew a small card on which had been inscribed the particular duty of the evening. For instance, one's card read: Recite a verse; another's, tell your pet joke; and among the remainder were: arrange Miss S—'s hair; squeeze Mr. X—'s little finger. Sing the last line of "Dolly Gray"; show the company your teeth; ask Mrs. R— what she had for dinner; or, Mr. Blank how much money he has in his pocket, and so on. Of course, these injunctions border somewhat on the impertinent, but are not personal, and it is certainly very humorous to see a gray-haired man advance to a prim, puritanical-looking lady and ask her if she uses powder. Equally amusing was the summons to supper, which was served at large tables. Several chafing dishes were among the viands, and each guest was obliged to draw a second card, which detailed the duties at the table. Someone had to cream the oysters, another serve the salad, etc.

The ridiculous thing was the drawing of one card making one of the men the host for the evening who was to "welcome the coming and speed the parting guest." All respects were paid to him, adieus said. The one who most successfully carried out the rôle assigned received a prize or favor.

Parties of this order dispel that air of formality that is the obstacle to successful entertaining, and put people at ease by altogether breaking the proverbial ice.

* * *

HOW FAR IS A WIFE HER HUSBAND'S AGENT?

An interesting contribution to the law on that very vexed question how far a wife has authority to pledge her husband's credit is the decision of the Court of Appeals. The case is useful as laying down a clear and intelligible rule for the guidance both of husbands and wives and tradesmen in the ordering and supplying of goods on a wife's order. It is not the law that because a husband and wife are living together she has ostensible authority to pledge his credit even for necessaries for the household. Or, rather, it is more correct to say that she has only prima facie authority to do so, and that the presumption may be rebutted by the husband proving that he had, in fact, forbidden her to pledge his credit or had made her a proper allowance for household expenses, which would in law amount to a negative of any implied authority. In such a case it is immaterial whether notice was given to the tradesman or not. In fact, it comes to this, that a tradesman who supplies goods on the order of a married woman, whether they are necessaries or not, does so entirely at his own risk. Because, should it afterward be proved that the wife was neither expressly nor impliedly authorized by her husband to pledge his credit, the tradesman cannot make the husband liable. In the present case the court had drawn a distinction between such things as ornaments or dresses ordered by a wife for her own or her children's use and necessaries such as provisions for the household generally, his honor ruling that, while, with regard to the former, a wife has no ostensible authority to order them on her husband's behalf, yet as to the latter, where a husband and wife are living together, there is such authority, and that a tradesman supplying these necessaries is not bound to prove agency in fact, provided he had not received notice that the wife's authority had been negatived. The Court of Appeals, however, declined to follow the learned judge, and laid down the general rule that any presumption of authority arising from the fact that the wife is living with her husband at the time when she orders the goods, whether they are necessaries or not, and even though ordered for the household, is, after all, only a presumption, which may be rebutted in the way above described.

* * *

Ideas are like beards; men do not have them until they grow up.

* * *

It is the danger which is least expected that soonest comes to us.

DARKEN YOUR GRAY HAIR

DUBY'S OZARK HERBS restore gray, streaked or faded hair to its natural color, beauty and softness. Prevents the hair from falling out, promotes its growth, cures and prevents dandruff, and gives the hair a soft, glossy and healthy appearance. **IT WILL NOT STAIN THE SCALP,** is not sticky or dirty, contains no sugar of lead, nitrate silver, copperas, or poisons of any kind, but is composed of roots, herbs and flowers. It costs **ONLY 25 CENTS TO MAKE ONE PINT.** It will produce the most luxuriant tresses from dry, coarse and wiry hair, and bring back the color it originally was before it turned gray. Full size package sent by mail for 25 cents.
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SUGGESTIONS FOR CHILDREN'S WEAR.

(Described on pages 47 and 49.)

The House Wife

March—"A frivolous chatterbox, somewhat given to quarreling."

THE forty days of sackcloth and ashes of Lent give the housewife an opportunity to repair the numerous ravages made in her domestic appenage. The cessation of brisk social duties and the demands made in return obligations affords a brief breathing spell and she can now carefully inspect the wheels of the household and oil them anew for another long run.

The bed linen should be gone over; old sheets and pillow cases reviewed, and considered for future use. If the supply is meager, it would be economy to take the best part of the sheets and reconstruct new ones. Never mind about the seams, which by the way, should be felled, for the sheets can be used for the second sheet, on the bed, not the one to lie on. Old pillow cases may be repaired, patched, or mended and used for the inner covering of sofa cushions. If not desired for such purposes, make tea-towels or dish-rags out of them.

If the coverlets are out of order, new coverings of cheese-cloth may be put on in spare hours, and tied with baby ribbon, in self or contrasting color. Ruffles of the cheese-cloth may be added, and more than repay one in the dainty finish they give.

White lawn patterned in scarlet or pink flowers, or delicate bouquets of violets makes a highly attractive bed-spread, and the ribbon used for tying it should match the color of the flower.

The china closet should be looked into, broken dishes replaced, and a general overhauling done. The silver comes in this category, and should be polished thoroughly and cleaned. The steel knives of the kitchen and the scissors should be sharpened, and a regular renovation effected. There are so many little items that command attention that are different for each household, of course, but the housewife will know and attend to them as each falls under her observation.

As for the kitchen, unless this be under the absolute sway of an efficient maid, there is a quantity of work to be attended to, beginning with those most neglected of all things, the cooking utensils. These very necessary paraphernalia in the preparation of food are generally carelessly treated, and disposed of in the easiest way possible. For that reason, the accumulation of soot, or black, extends over a period of several months, perhaps.

These should be cleaned with the aid of a scourer, and dried on the stove before being put away.

The windows and shelves should be attended to as well, the floor looked after to see that the oilcloth covering is in good condition. It is in the house that the proverbial stitch in time saves nine, and if only the housewife would be far-sighted enough to take that first stitch, she would be saved many petty annoyances later.

* * *

Paraffine may be used in so many ways in the household that one cannot help but extol its virtues. Its convenience in preserving and canning has been well proven; and in ironing, its use is necessary, not along to rub on the iron to prevent sticking, but also to mix in hot starch in order to obtain that coveted gloss; for sore throat, or croupy conditions, it is most efficacious, a flannel cloth saturated with the warm melted paraffine being known to cure stubborn bronchial cases.

* * *

Tomatoes are an excellent stimulator of the liver and since so many appetizing dishes can be prepared with them, they should be a staple food during the week.

* * *

The care of a canary is so purely trivial that one ought to keep one of these feathered songsters for the very cheer imparted by their trilling, and noisy chatter. Someway, a house is brightened by their presence, and then, too, they are companionable little birds. Being sagacious, they can easily be taught little tricks, and imitate the notes of other birds.

It is a good plan, if the canary is backward about singing, to place a brilliant songster in the same room. Birds are mimics to a great extent, and often resort to a mild little musical plagiarism, which, since it benefits its owner, is surely pardonable.

These little mites are readily sensitive to draughts, cooking odors, escaping coal smoke or gas. Indeed, half of them die more often from these effects than from natural causes. Draughts are especially dangerous to them, even in warm weather, and every possible care should be taken to prevent the cage being hung where any free sweep of air can affect it.

Do not give the bird sweets, as it develops an asthmatic tendency, and the notes lose their liquid purity if sugar is eaten, and become rough and eventually piercing and shrill.

* * *

SANDWICHES FOR CARD PARTY.

Make bread for fancy sandwiches with an eye to economy in cutting out and do not shape the loaves so that one-third of the slice will go into trimmings. Scald one cup of milk, add one cup of boiling water, two level tablespoons of butter, one level teaspoon of salt and one yeast cake dissolved in one-quarter cup of luke-warm water. Mix with three pints of flour and let rise three hours, or until double in bulk. Knead and put into pans, and when risen again, bake. Be sure to knead well and not to overraise the bread, as sandwiches do not look well made from coarse-grained bread.

Fancy cutters cost 5 or 10 cents, according to quality, and should not be thrown among larger tins to become dented or broken, for like other workmen, the cook is known by the tools of her trade. As a filling for sandwiches, perhaps nothing is better liked than sweet butter softened a bit so that it will spread smoothly. If meat is used, chop it fine, as nothing eatable is so aggravating as a sandwich from which the meat draws out in a whole slice at the first bite. Nuts should be chopped almost to a powder, and may be mixed with a little mayonaise or olive oil; jelly and marmalade should be brought up with a fork. Dry the trimmings of bread and roll fine for crumbling or for scalloped dishes.

* * *

CHILDREN'S PARTIES.

For the lemonade reckon less than half a pint a head for the children. As far as cakes are concerned, allow for petits fours or little pastry about three or four a head. Sandwiches about 3 inches long by 1½ inches wide would be reckoned on the same scale. Where the supply of petits fours is very generous the consumption of cake is correspondingly less, so reckon the quantity of these by the number of petits fours allowed a head. An ordinary one-pound Madeira cake cuts into twelve to sixteen very good helpings, which would allow one to calculate their various cakes. Of course, for children it is well to err on the safe side, for where the cakes prove popular they vanish like magic. Of bread and butter allow a couple of slices each of white and brown respectively, but this, again, is a matter of taste.

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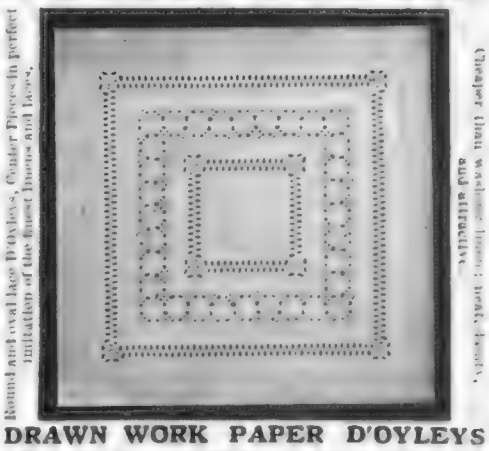

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FANCY WOOLEN FROCKS.

(Described on page 49.)

TALKS TO OUR GIRLS.

And Problems that Interest Them.

By MARION E. TAYLOR.

NOTE.—Questions of interest to girls will be answered on this page, but inquirers must give name and address. If stamps or addressed envelopes are enclosed questions will be answered by mail.

A LOW voice is an enviable possession, and fortunate the girl who can boast of this coveted quality. Shakespeare has eulogized it in a fitting quotation, and Byron, the cynical misanthropic Byron, apostrophized it.

It was once said of a reigning belle who had neither beauty nor wealth to explain her success with men, that there were three notes in the lower register of her voice that men could not resist. True it is that the even modulations of a low voice carry farther than those higher pitched.

Just as the gentle touch of a hand may soothe, so can a voice rest one and allay agitation. There may be an indefinable quality in a voice, which we call magnetism, as exemplified in the successful physician whose one simple word may calm the hysterical patient, or give comfort to the sufferer.

A low voice solaces; its accents fall refreshingly on the ear. There is a certain dignity about it that the high voice can never attain. Imagine an orator swaying a multitude with shrill accents. Demosthenes, afflicted with a slight impediment of speech, practiced speaking on the sands by the sea, with a pebble under his tongue. And he became the silver-tongued orator of Greece.

So those whom nature has endowed with an unpleasant voice need not despair, for practice and cultivation have much to do with it. There is nothing better than elocution to remedy little faults, and amateur theatricals are always a good training, for practice in dialect and impersonations. Flexibility of the voice is necessary and these vocal exercises make it easy and smooth.

Extremists in the cult of character delineation, having exhausted physiognomy, and phrenology, declare that many mannerisms and peculiarities of nature are betrayed in the voice. This assertion seems fallacious in face of the cultivation given the voice at present. Of course, there are differences in quality, resonance, and *timbre*, but to base character on those points appears absurd.

It is always expected of a woman that she be gentle of voice, and soothing of touch, and these are easily acquired traits to demand of her.

* * *

It is a pretty idea to have a tea-table in the young girl's room, where she may serve the "cup that cheers but does not inebriate," to her intimate girl friends, and chatter undisturbed over cups of the fragrant beverage. Fine china plates containing fancy cakes are essential, or appetizing sandwiches, such as brown bread and cream cheese, or light bread with fillings of chopped olives, figs, nuts or lettuce may replace them. Cocoa is easily served, and a thin biscuit makes a nice accompaniment for it. Dainty little cups and saucers can be easily procured and if a brass five o'clock tea service with stand is not available, select some artistic little tête-à-tête set consisting of sugar, creamer, and teapot, of Japanese ware, or other preferred china.

* * *

The use of the chocolate pot is necessarily limited, and for that reason unless already provided with one, the wise girl makes no addition of it to her table appointments, using instead a fancy large jug or pitcher, or even a silver coffee pot. Of course, there are some charming temptations offered with decorations of grapes and jolly monks that may serve a second purpose for claret cup, or other drinks concocted with the "fruitful grape," but unless one paints them herself, I would not advise purchasing them, for no hand-painted china can ever rank with that of legitimate make.

* * *

Pretty covers for sofa cushions are made of sheer white linen handkerchiefs, embroidered in flowers. The shaping being square, the four corners are tied together with ribbon the color of the flower, or the sides may be laced in criss-cross pattern, allowing the plain silk covered cushion to show through. These dainty constructions may always be kept clean, in this fashioning, and make very acceptable gifts. Another conceit is to take two large size Japanese silk handkerchiefs and appliqué on cretonne flowers. Poppies are especially showy, fleur de lis, roses, and other large petaled flowers being just as effective.

* * *

Daintiness is one of the charms of a girl, and it should be evidenced in her neck belongings, as well as in the appearance of her gloves and shoes. Wash ribbons are procurable now in all colors, and with a neat turn-over, make a neat finish for the toilette. An assortment of turn-overs should be kept on hand, for one cannot have too many of these little accessories. Pure white, with hemstitched edges, is in better taste than those of gay colors, and looks much better with the black taffeta, or colored ribbons, with which it is worn.

* * *

Boxes in which the little adjuncts for dress should be kept, may be made as fancy as one could wish with crêpé paper, paper or artificial flowers. Small sachet bags may be kept in each, to give the desired delicate fragrance that marks the well-groomed girl. Orris root is nice for this, and some cling to sandalwood, which can be purchased in small blocks for this purpose.

* * *

Although it is too early in the year to plan definitely for the Summer vacation, little intentions are already being discussed with a view to their promotion.

* * *

When several girls of the same clique belong to a Guild, it is an admirable plan for each to take a certain stipulated sum of money and see how much she can reap from that seed. One has no idea of the rapidity with which money begets itself until the experiment is made.

* * *

Last Summer at a little mountain resort one indefatigable lassie, who was allotted $5 as her seed, gave a straw ride, with a picnic lunch thrown in, charging each patron $1.00 for the entertainment. Twenty-five people took advantage of the opportunity to ride to a noted historical spot in the neighborhood, by moonlight, and also to enjoy en route the appetizing sandwiches, pickles, cake and lemonade supplied in paper plates and tin cups, souvenirs of the occasion, the handles of which were tied with baby ribbon.

* * *

Another girl had an especial talent for making orange marmalade, poetical looking, delicious in taste. With an initial outlay of $5 she cleared nearly $12, among her friends. There are numerous methods open, pressing flowers to be utilized later in dainty Yuletide and Easter booklets—specimens, butterfly collections, shirt-waist sets, sets of turnovers and a hundred other things.

* * *

One should always remember that in prepared things, such as enumerated above, popularity depends on the daintiness with which they are done up and offered for sale.

DAFFODILS.

They come before the swallow dares, and take
The winds of March with beauty, violets dim,
But sweeter than the lids of Juno's eyes
Or Cytherea's breath.

—Shakespeare.

A COLUMN OF DON'TS.

DON'T say "'she don't want to go," for "she *doesn't* want to go." Don't is plural in construction, and equivalent to do not. It is properly used with a plural pronoun, i. e. *they* or *we* don't want to go.

DON'T say "it is not *as* high" for "it is not *so* high." The negative requires "so."

DON'T say "They invited *you* and *I*," instead of "*you and me*." In this same classification may be included that hackneyed phrase so commonly used improperly: "*Between you and I*" instead of "*Between you and me*."

DON'T say "*Mr. and Mrs. Judge Brown*" instead of "*Judge and Mrs. Brown*."

DON'T say "*toney*" for stylish; "*swell*" for "*smart*," or as our English cousins put it, "*swagger*."

DON'T say "I feel very *bad*" for "I feel *badly*."

DON'T say "Let me *help* you to this (or that) food, etc.," instead of "Let me *serve* you with this or that."

DON'T say "He is the *oldest*" when two ages are being compared. Always use the comparative form with two or the superlative with three, i. e., "he is the *elder* of the two, and the *eldest* of the three children."

DON'T say "It's a *great big* house," meaning it's a *large* house.

DON'T say "My friend, *he* did this," for "My friend did this" It is inelegant to repeat the pronoun.

DON'T say "Mr White, let me *introduce* Miss Brown," but instead say, "Mr White, let me *introduce you* to Miss Brown" Men should always be presented to ladies unless the man be aged, or of such celebrity that he commands deference, such as our President, or other men of equal international note.

DON'T say "I will bring it with me," instead of simply "I will bring it."

DON'T say "He gave it to her and I," even if the correct form of "he gave it to her and me (or myself) does sound awkward. Usage has much to do with the sound of these objective pronouns.

DON'T say "A gentleman friend of mine, instead of "a friend of mine, a man."

DON'T say "Either for each," such as "I gave it to either one," instead of "I gave it to each one."

DON'T say "I should have liked to have gone," instead of "I should like to have gone."

DON'T (and this is the last) think that anybody speaks absolutely correctly, although he may have all the rules of Grammar at his tongue's end, and know their exact application and usage.

FOR DEMI-DRESS.

(Described on page 49.)

CORRESPONDENCE.

Janice.—Peacock feathers are generally supposed to be unlucky, but the origin or exact nature of the superstition is not definitely known. This bird of Juno, however, figures conspicuously in new embroideries, and Lady Curzon, the Vice-Empress of India, had a most beautiful gown embroidered for the Durbar, worked on Indian silk, with peacocks' feathers in the pattern.

* * *

Hostess.—If you want to start an "At Home" day once a fortnight, when you have decided on the day this is to be, you should write or have printed on your visiting cards, "First and third Tuesdays," or Second and fourth Wednesdays," or whatever the day may be. These cards you would leave in person when you call on your friends and find them not at home, or you could send them by post. To those friends you find at home, you can advise of your at home days, or you may, if you desire, leave cards to remind them of the fact.

The usual visiting hours are from three to six. As you only have two servants, you should arrange to have one open the door and the other bring in the tea. If you have a small "At Home" some intimate friend might pass the tea for you, and more edibles would be demanded than for the ordinary day at home.

* * *

Constance, Boston.—The home of the late William Cullen Bryant at Roslyn, Long Island, was destroyed by fire recently. It was Winston Churchill, not Sir Gilbert Parker, who wrote "The Crisis." Sir Conan Doyle was knighted a baronet by King Edward VII.

* * *

Bride.—We give here the accepted anniversaries for marriage:

First year.—Cotton.
Second year.—Paper.
Third year.—Leather.
Fifth year.—Wooden.
Seventh year.—Woolen.
Tenth year.—Tin.
Twelfth year.—Silk or linen.
Fifteenth year.—Crystal.
Twentieth year.—China.
Twenty-fifth year.—Silver.
Thirtieth year.—Pearl.
Fortieth year.—Ruby.
Fiftieth year.—Golden.
Seventy-fifth year.—Diamond.

* * *

Handy Andy.—The simplicity of the mission furniture makes it possible for any one who is skilful with a saw and hammer to imitate them, and any one so clever may possess a charming variety of these artistic things. For instance, two boards may be converted into a tall, narrow book rack or case, with fitted shelves for magazines. These tables are much higher than the ordinary table and studded as they are with copper or oxidized nails, become an enviable piece of furniture. Square, low tables may also be made, and the fumed oak stain, forest green or mahogany may used, according to taste. A fancy lamp may be set on it, with some objects d'art or curios gleaned in travels.

* * *

Maude L. R.—Easter Sunday comes on April 12 for this year, and this makes Good Friday fall on April 10. Ash Wednesday is February 25.

* * *

X. L.—The selection of a birthday present is dependent more or less on individual taste, and the prefcrence of the recipient should be considered. Articles in sterling silver are always in good form, and monograms are pretty for their embellishment. The new copper metals have been introduced as a close rival.

* * *

Mrs. W. L. B.—At ordinary dinners the host takes out the guest of honor, and places her on his right hand at dinner. All the other guests follow the host in couples, the hostess and "head" man bringing up the rear. As husbands and wives, brothers and sisters, etc., may neither be sent in to dinner together nor even sit next each other, it sometimes happens that it is impossible to accord the right places for each.

* * *

D. R. T.—We have given before the requirements for mourning, but we shall repeat it, at your pleasure. The actual period of mourning is twelve months, ten months black, two months half mourning; but the black period is now often shortened to six months and the half mourning to four months, and this is regulated by circumstances, whether the one mourned for was a member of the family residing at home or whether he lived at a distance, or was married.

The age also should be taken into consideration, if a child or adult; in the one case the mourning would be for the shorter period, and the other longer.

Invitations might be accepted after the first month, with the exception of ball invitations. In this case two months should be allowed to elapse before attending any function of this order. Calling can be resumed after ten days or a fortnight.

The longest period is six months for a half sister, five months black, one month half mourning. The shorter period is four months. Much depends on the nearness of relationship existing between the deceased and the mourners, and personal wishes, too, govern customs to a large extent.

* * *

X-RAYS.

The outward is the visible inward.

* * *

Man is limited only by his own ignorance.

* * *

Peace is the legal interest goodness bears.

* * *

We do not overtake our future, we make it.

* * *

A hereditary religion is as bad as a hereditary disease.

* * *

Intelligence is man's saviour, ignorance is his only devil.

* * *

Our thoughts crystallize into things in our surroundings.

* * *

Man is all he can make himself, and life is all he can fill it with.

* * *

Think right and things will be right, for thoughts become things.

* * *

Ideals are the weapons of man's mind which defeat even themselves.

* * *

Whatever of good is ascribed to the future is pilferod from the present.

* * *

If you cast out devils with the prince of devils, what will you do with the prince?

* * *

Progress, not precedent, principle, not person; truth, not tradition, science, not sentiment.

* * *

WINTER.

The rushes are whisp'ring with husky throats,
Swathed in their rimy overcoats.
An icy breeze
Shakes the leafless trees,
Bared to their russet arteries.

The birds have hastened to sunnier climes;
Only the robin notes how, at times,
Over the snows
The south wind blows,
And out of its ice cave the river flows.

Yet, sun-forsaken some finger white
Rears us new woodlands each winter night
Again and again,
Without refrain,
Broidering ferns on the window pane.

No tropic gardens, though richly filled,
Show such white beauty. That finger skilled
Weaves priceless lace
In the lowliest place,
Spreading a veil over Earth's dead face. —Nellie B. Badcock.

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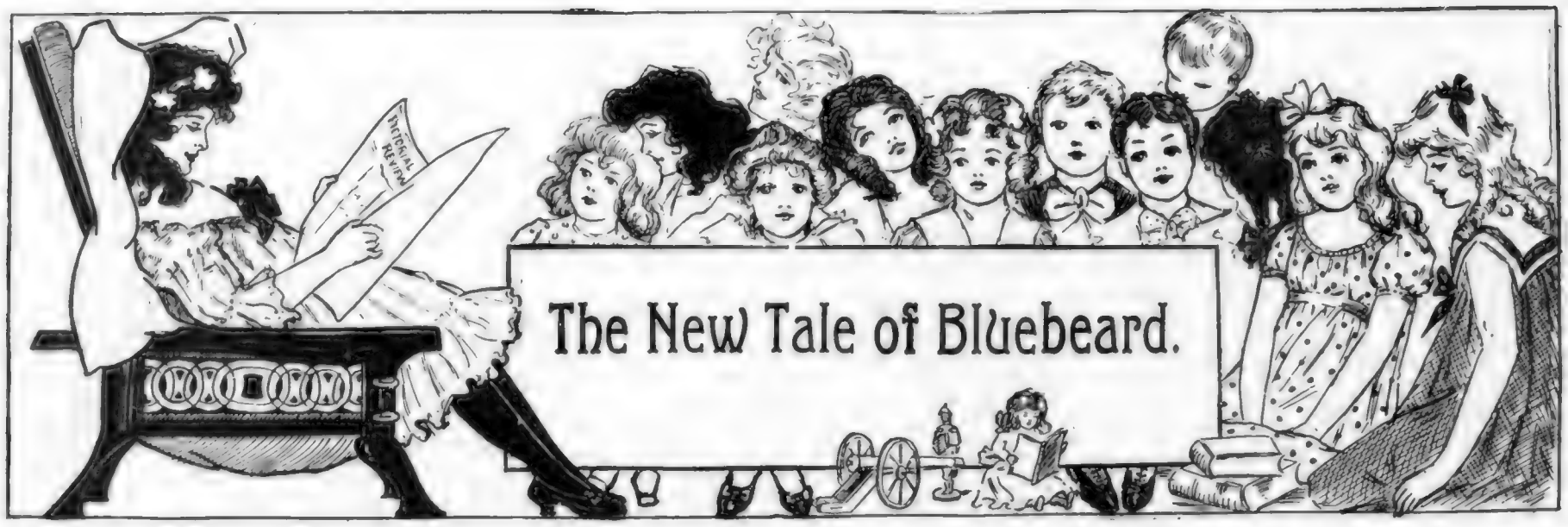

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IN the Year nineteen-hundred and two, there lived a Man who Had a Number of Beautiful Houses, both in Long Island and in New York. He had Automobiles, Carriages and Horseless Horses, too, in Fact, Everything in the way of Toys that a Real Man could Wish. Alas! though, he was only an Ordinary Man, he had one terrible Affliction, for Nature had endowed Him with a Bright Blue Beard. And this Bright, Blue Beard had such an Unpleasant Effect on All who saw It, that even the Women and Children ran at sight of It

A Society Lady, who Lived in his Block had Two Daughters, who were just Turned Out upon the Wicked World, and were so Beautiful that It not only Did Everybody Good to Look at Them, But It also Did Themselves Good as well, and For that Reason They Spent Much of Their time in Front of their Looking-Glasses.

Blue Beard sent a Box of Roses Around, and Asked to Marry One of Them. This is the Way Men in Society do, Who have Blue Beards. And Since he Did not know Either One of These Beauties well Enough to know Which one he Ought To Marry, he Asked their Mother, the Society Lady, to Choose for Him.

Now this Society Lady had Designs on Him Herself, and, as much for Herself as for her Beautiful Daughters, She Accepted An Invitation to Spend a Week At His Country Place.

Parties, Picnics, Dances Every Night, with Splendid Suppers to Follow kept Them in a Whirl of Excitement. The Two Beauties were Delighted, and Before the Week Was over the Youngest began to Think that Her Host's Beard was Not so Blue After All, and That he Was a Very Kind Man. Privately, She had Visions of a Box at the Opera, and a Yacht at Her Disposal. But It would be Better Taste to Pretend she Loved Him.

So she Told Her Mother to That Effect, Whereby she Shattered The Society Lady's Social and Worldly Aspirations, for the Society Lady was so Worldly and her Social Aspirations Were So Lofty that she Had Indeed never Noticed The Blue Beard, At All. This Shows That Society People Never Notice General Defects In The Rich.

So, After their Return to Town the Younger Beauty and Blue Beard Were married. After They had Been Married about a Month, Blue Beard Said to His Wife: "Business Calls me Away on a Matter of Great Importance. I Shall be Gone About six weeks. Amuse Yourself as much as you Wish, and Invite Your Whole Family to Stay Here if you Wish, And Here are the Keys to My Gold and Silver. If You Want more, You will Have to Brave the Bulls and Bears of the Market." And He Gave Out To Her, Each Key as He Spoke, Telling for What Purpose Each was, Until finally He came to a Small Key. "This," He Said, "Is The Key of the Blue Chamber at the End of the Long Corridor on the Lower Story. Mind you do Not Make Use of This Key; It Won't Unlock old Trunks, or You Can't Open Cans of Sardines With It. If You Enter that Chamber, I will be Sure to Know It, and My Anger Will be Terrible."

Fatty Ima—For That was her Real Name—Promised her Lord and Master that she Would, while she Mentally Speculated to What Other Purposes she Could Put It. For It was too Cute a Key Not to Use for Something. So she kissed Him goodby, and he Took his Departure.

Fatty Ima's Friends, and Country Cousins, Came to See Her, and she Spent all of Her Monthly Allowance in keeping Them Entertained. They had Been Afraid to Come Before because of Blue Beard, So Now they Wanted to go All over the Castle, and Find Out how the Cook made Soupless Soup, or a Chestnut Pudding without Chestnuts. The Cook, Fortunately, was Out, so The Young Wife took Great Pride in Showing Everything Herself, But she was Anxious for Them to Be Gone, so she Might Try the Cute Little Key on Something. Indeed, so Great was Her Eagerness, That She could not Wait until Her Guests had Gone, and without Stopping to Consider how Rude It was, she Hurried Down a Little Staircase at the End of The Picture Gallery at Such a Speed that She nearly Broke Her Neck Two or Three Times. However, she Arrived Allright at the Door of The Blue Chamber, And Placing the Key in The Lock, Threw the Door Wide Open.

She Hesitated a Minute, To Think of Her Husband's Wrath, Then she Shut her Eyes, as Brave Women Do, and Stepped In. At First, she Saw Nothing, for the Room was Dark; Then, as Her Eyes Grew Accustomed to the Dull Light, the Most Terrible Sight Met Her Eyes. There were several Poor Ladies Hanging up By the Hair of Their Heads, quite Dead, and the Floor was Stained with Blood—all Bluebeard's Former Wives.

Fatty Ima Was so Frightened she Nearly Fainted. She Quickly Recovered, however, with The Aid of Some Wine and Light Refreshments, and Picked Up the Key, Running as Fast as Her Legs could Carry Her Away from the Dreadful Scene.

She felt So Ill, that She Sent a Message to Her Guests to Kindly Excuse Her, and Begged Them to Come Again the Next Day.

At Midnight, Blue Beard Returned, Which is the Proper Time for All Men in Society. His Wife Pretended to Be Glad to See Him, but she Wasn't, for She Was Afraid he Would Ask Her for The Cute Little Key.

Sure Enough, he Did, the Next Day, and Poor Fatty Ima Was So Frightened That She Trembled All Over. For The Cute Little Key Was all Covered with Blood, and Do What She Would, It Would Not Come Off. Soap, Sapolio, Sandstone—NothingWould take The Blood off.

She Thought Blue Beard Would not Notice It if she Left It behind, but He Demanded It At once.

"Go, Get It at Once," he said, with a Black Scowl. Fatty Ima Was very Obedient and Brought It to Him. She Was Beginning to be Very Much Scared, and wished that she had Broken the Key on Some Old Trunk Lock, after All.

Blue Beard Examined It Minutely.

"There's Blood on It," he Cried Angrily. "How happens It?"

"I—I don't Know," Fatty Ima stammered, Unable to Pretend Any more, Now.

"You have Dared to Enter the Blue Chamber," he Thundered. "And Now, You shall Take your Place with My First, Second, Third, Fourth, Fifth and Sixth Wives. I Had Hoped You were Something Better Than the Other Lot. I Guess You are All Gold Bricks." And he Wound up by Quoting Extracts from Epictetus, and Making Practical Illustrations of the Rules the Marquis of Queensberry Liked.

Fatty Ima Threw herself on Her Knees, and Begged for Mercy, and Several Other Things Incidentally. But Blue Beard was so Angry that He was Purple in the Face, and Could not Talk Distinctly.

"You Must Die," He Stormed. "And Immediately."

"Oh, Let Me have Time for One Last Look at Myself," She Moaned. "I Must Be Prepared."

"A quarter of an Hour will Do, and Please Don't Forget to Powder your Face, for you will Need All the Ammunition You Can Get, Madame. I Advise You to Make Your Will, too, and Find Out the Endowment Rules for the Big Colleges. They're Waiting For Somebody to Die To-day. One of The Professors Needs a New Automobile, and A Turkish Den in His New House. Fifteen Minutes Will be Plenty for You."

When She Was Alone, Poor Fatima called Her Sister Anne, Who Was Only Visiting her—And Helping with the Housework at The Same Time—and said, "Sister Anne, Go to the Top of the Tower and Watch for My Brothers, who Promised to Come and See me To-day. I Hope they Haven't Forgotten Their Engagement, and Gone Off Instead to the club. If you See Them, Motion Them to Hurry."

Sister Anne Went to the Tower, and Poor Fatty Ima called Out to Her from Time to Time. "Sister Anne, Sister Anne, do you See any Body Coming?" And Sister Anne (who Was Taking the Opportunity to Look in a Mirror) Would say:

"I see But the Sun Shining, and the Green Grass."

Then Blue Beard, Swinging his Great Sword, called, "Come Down, It is Nearly Time I Should Chop your Head Off. Hurry, For I Want to Get Down to My Office As Soon as Possible."

"One Moment More, I Beg." Poor Fatty Ima Sobbed, And she Cried again to Her Sister, "Sister Anne, Sister Anne, Do you See Anybody Coming? And, oh, is my Hair Straight? If only I Could See Myself in a Mirror," She Moaned.

"Never Mind," Poor Sister, I will Look For You." Sister Anne Replied. And She started to Look Into the Mirror, when a Great Commotion Rent the Air, and the Broken Bits of Glass Fell Around Like Powdered Sugar. Her Mirror Was Broken! And standing By Her was Blue Beard, with His Sword Raised.

"I will teach you to Steal all My Looks from the Mirror," he cried. "And Think What You Have Cheated That Poor Woman in Yonder, Out Of. I have a Great Notion to Chop your Head Off instead of Hers. She's Only Deceived Me, And there's no Telling Whom you Might Deceive."

"I Have a Better Idea," Sister Anne said, Without Fear, for her Society Training held Her in Good Stead.

"And That?" Asked Blue Beard, as he Twirled Some of the bristles in His Beard.

"Don't Kill either One of Us," She Suggested.

"That's Capital. I hadn't Thought of That, and I Must say I had Thought of Every Thing Else," he Cried.

"Here, Fatty Ima, Let Yourself Loose, You Can Keep That Key, Too, if You Want To. And Now Hurry And Tidy yourself Up a Bit, for Your Foolish Fighting Brothers are On Their Way Here to save You, and I Want Them to See That I can Do all My Saving, Myself, Thank You."

Which Goes to Prove that Even if Beautiful Wives Do Deceive Their Husbands, Somebody Will Help Them out, When The Proper Time Comes.

* * *

IN THE PINES.

(Continued from page 7.)

One night they sat upon the porch. The great, white moon was shining in the heavens, and its beams flickering through the tall tree-tops, fell softly upon the woman's refined and tender face, fairly glorifying it to the eyes which watched her so longingly.

He asked if he might hear something of her past life, and she told her simple little story.

They had come here—her dear father and she (her mother had died at her birth) for the sake of the pines, just as Mr. Conway had done. She knew he had not long to live, for his age was seventy-three and he had worn himself out in the ministry. It was in Jim's mother's time (she had only been dead a few months) and here her dear father had passed away, leaving her without money or home. Then Jim had asked her "to be his wife." She was so desolate, and his mother and he had been so good to her in their crude way, and no one else needed or wanted her; so rather than face the cold—and to her friendless—world, she had consented, and had tried to be a kind daughter to the old woman and to keep Jim's home and him comfortable. Poor Jim! This with a patient little sigh, which told all to the listening man. It told of an empty, loveless life; of long years when her body would sicken and shrink from his touch, and her soul grow faint with dull despair and longing. And he could not save her.

Overhead slept—always slept, it seemed to him, that country boor; oblivious of the beautiful night and of her. What was her heart or mind to him? All he asked, or needed, was a capable cook and housewife. And yet she spoke of pity.

"Poor Jim." His own lips breathed, "Poor Mary."

And over and over he repeated these words, as he paced his room, too restless and unhappy to sleep.

Some way the strain—for now he knew he loved Mary Halcome with an undying and faithful affection—told upon him, and he fell very ill, and lay feverish and wretched for several days.

It was Mary's gentle hands that placed the cooling drink to his lips; her soft voice which bade him rest, while she read to him. Tenderly as a mother, she cared for this lonely man, and in his soul he called her the dear angel of his life, and prayed God to bless and protect her, as he would have done had it been permitted.

When he was well again he went into the city for a day, and there he bought her an exquisitely bound volume of Whittier.

Jim grinned when he asked his consent to give it to his wife.

"Cert, Judge. Mary can't have too much of that fool stuff. She's quite welcome to read it when her work is done, for all of me!"

Their eyes met as he handed it to her.

"Thank you so much for remembering me."

Ah! when did he not remember her?

That evening she asked him to read from the book to her. By chance he opened it at "Maud Muller." When he came to those most true and beautiful lines:

"For of all sad words of tongue or pen,
The saddest are these—it might have been,"

his voice broke utterly, and laying his head upon his crossed arms, a sob, such as only a strong man can know, broke from his lips.

Mary rose from her heat and coming near him, placed her trembling hand upon his dark hair.

"Don't," she said, faintly; "don't."

He uplifted his white, set face and looked at her.

"You see how it is with me, Mary. I love you better than life, and we must part. I will say 'good-bye' tomorrow, for I would not harm one hair of your dear head, or destroy your pure soul. It must be good-bye until the Resurrection."

He rose and lit her candle, putting it in her hands, and opening the door, stood aside for her to pass.

She stepped into the hall, then she turned and faced him with wild, tearless eyes.

"Phillip," she breathed; "Phillip." And she went slowly and blindly up the stairs, lost to his sight.

(Concluded on page 49.)

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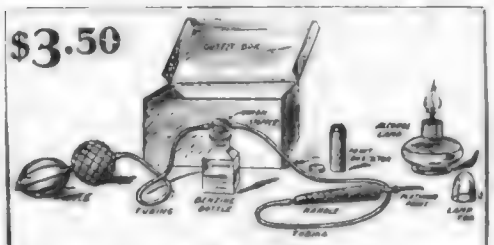

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OUR WORK TABLE

EMBROIDERED SHIRT WAISTS.

AS the season advances scarcely a garment is seen without some bit of decoration of fine embroidery. Notwithstanding predictions to the contrary, the shirt waist or blouse as a garment of practical utility is as much in evidence as ever, but with certain modifications. It is a much more dressy affair than formerly, and even the plainest are unmistakably feminine. It is an almost indispensable feature of the tailored toilet, which requires a waist of light material to be worn under jacket or coat, but is now made in colors to match or harmonize with the suit with which it is to be used. Heavy linen waists will be worn well into the season, and these are almost without exception silk embroidered.

Time was when the wearer was restricted to the machine embroidered patterns shown in such profusion in the shops, with the almost absolute certainty of seeing a duplicate worn by one's next door neighbor, but now any woman skilful with her needle can secure pretty patterns and do the embroidery herself, following her own ideas as to coloring, paying probably one-third as much for the working materials as for the machine embroidered garment, and having something exclusively her own.

The pretty embroidered waist here shown is an example of what may be accomplished with the most simple of embroidery stitches. The material is old rose linen, on which the design is embroidered in black. The long feathery scrolls are worked in brier stitch, with Corticelli Persian floss, Black, 612, and the little leaf forms padded and covered in satin stitch, with Corticelli filo silk, Black, 612. The cambric pattern costs 35 cents and includes fronts, bands and design for top of sleeve, all of which are plainly shown in this design, No. LN2150.

Shirt Waist Pattern No. LN2150. Price, 35 Cents.

Still another pretty design, LN2151, is worked in all white on dull blue linen. Like the one just described, it is very simply worked. The scrolls require outlining, using for this Persian Floss, White, 615, and the little jewels which dot the design are worked in the same silk. Decore forms No. 4 are used as a foundation for these jewels, being first trimmed with the scissors, and covered in Buttonhole stitch with White 615. The collar, of pretty and unusual design, is worked on the edge in Buttonhole stitch with Persian Floss, and shows a little figure in the point similar to those on the waist. The sleeve bands also reproduce this design. The materials required are 6 skeins Corticelli Persian Floss, 615, 30 cents, and 27 Jewel Decore Forms No. 4. The decore forms cost 7 cents a dozen, Cambric Pattern No. LN2151 35 cents.

Blue Panne Opera Bag. Battenberg Pattern No. 658. Cambric Pattern. Price, 10 Cents.

A PRETTY OPERA BAG.

This pretty opera bag is one which may be carried with the most elaborate gown. It is of turquoise blue panne velvet, covered with a design of Battenberg lace, and with lining and puffs at the top of cream white louisine silk. The combination of colors and materials is exquisite, yet this same design could be carried out in entirely different color effect. Nile green velvet with Arabian lace braid would be most handsome. Cream colored grosgrain ribbon is used for drawing cord and handles. The cambric lace pattern costs but 10 cents and can be used any number of times. Five yards of cream Battenberg are required, one spool of thread, and two rings for the flower centers. The stitches are all very simple, and are plainly stamped on the pattern, so that one will have no difficulty in following them.

CROCHETED NEEDLEBOOK.

Needlebooks made in this fashion are very dainty and attractive, and will make very acceptable little gifts. The upper and lower leaves, or covers of the book, are formed of rings covered with crochet silk in s. c., and filled in the center with wheels as in drawn work. It is a pretty idea to use two contrasting shades of silk, one for the upper and one for the lower cover. In the needlebook here shown the colors used were golden brown and pink, and the covers are fastened together with bows of narrow pink ribbon. Cut three circles of white flannel somewhat smaller than the covers, buttonhole the edges with the pink silk, and fasten under the bows.

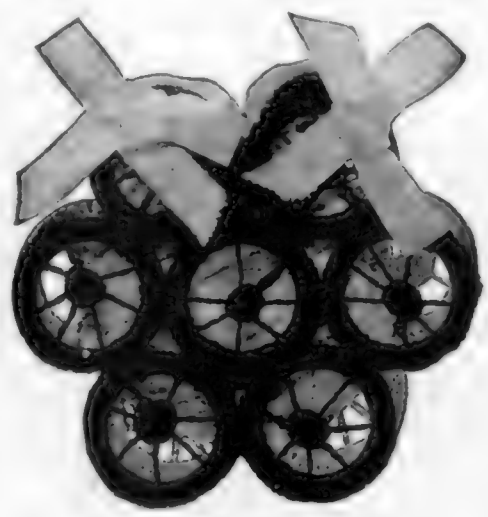
Materials required for working are Corticelli Crochet Silk, 1 ball each, Golden Brown 647 and Pink 573; 14 small size Brass Rings, ½ yard Pink Baby Ribbon, and a small piece of White Flannel. The two balls of silk cost 76 cents and will be found to be more than enough silk to make several needlebooks.

Embroidered Shirt Waist Design LN2151. Blue Linen Embroidered with White Persian Floss. Price of pattern, 35 Cents.

OLD SPANISH EMBROIDERY.

Modern luxury and refinement almost pale before the grand descriptions of the manners and customs of the Middle Ages, the reception of guests being carried out on a magnificent scale; their bedrooms, above all, received particular attention. What can be more sumptuous and sybarite than the truly regal bed all aglow with brilliant red velvet prepared in 1578 at Talaverala-Real for the reception of the young King Sebastian of Portugal, on his way to Lisbon to visit his uncle, the Sovereign of Spain? A wide scarlet embroidery bordered the sheets in finest holland, spread on a delightfully soft bed wholly of real down. The arms of Spain, gorgeously delineated with the needle, shone on the blankets of scarlet cloth, while the quilt in handsome brocade, likewise red, was enriched with a band of pure bullion work half an inch deep, from which depended a ponderous fringe of thick silk strands, intermingled with tags of bullion.

The King of Spain had graciously brought with him gifts to his nephew and his Queen, Anne of Austria, had presented him with exquisite body linen, mostly worked by her skilled maidens, with the addition of amber-scented gloves, thick with jewel embroidery, and a shoulder knot incrusted with gems. Wealthy ladies were very particular as regards the ornamentation of their beds. Lovely quilt and hangings of gold and green damask-lined silver brocade and border of point d'Espagne and English lace were shown.



Crocheted Needlebook.

SAC Pelerine of black peau de crêpe fancified with ruches of Liberty silk and ruffles of the material. The long fichu ends are artistically knotted over the bust and extend nearly to the knees. Velvet supplies a fanciful decoration in medallions edged with lace, and also in a unique collar that supports grêlots and cord ornaments in front. The sleeves widen attractively at the wrists and ruchings provide a neat finish. Illustrated above.

Costume of beige peau de crêpe attractively combined with velvet. The short girlish jacket bears the stamp of the popular Eton styles in its fronts which frame a vest of embroidered white satin. Effective appliqués of Venise lace in the same shade enhance the elegance of the appearance. The sleeves are of the flowing order shortened to reveal puffs of embroidered satin matching the vest and drooping over straight cuffs. See lower right-hand illustration.

A stylish conception recently displayed was of cloud-blue peau de crêpe, with decorations of appliqués. The skirt was shirred around the hips, below, and also at the knees. Charmingly simple was the girlish waist which was shirred in drop-shoulder style, and at the waist-line, the sleeves being shirred from the shoulder to the elbow and allowed to puff out below. Appliqués held it in again at the wrist, simulating a cuff.

A Monte Carlo coat in black peau de crêpe appeals to ultra-refined tastes. Foiled with Venise lace threaded with black velvet ribbon, a truly artistic result is achieved. Sometimes a coat of black Chantilly lace is worn over this, the lace being of sufficient width to be utilized for a jaquette portion hanging over a skirt portion.

Stocks may be fancifully constructed of peau de crêpe, and the long scarf ends in this beautiful material make a graceful finish. Fashionable colors are white, blue or black embroidered in blue, black, or scarlet, and elaborated further with diminutive gilt or jewel buttons and lace.

Some of the new shirt-waists are fashioned of white peau de crêpe, and simplicity or elaboration may be the keynote of the design. A waist of sky-blue peau de crêpe attained an admirable result with a drop yoke formed of strips of the material and herring-bone stitches worked in heavy white silk.

For ceremonious occasions nothing prettier can be advised than a gown of silver-gray peau de crêpe trimmed with silver-gray dyed lace and motifs of pansy velvet. The graceful skirt should have a box-plait arranged at the back, to be in accordance with prevailing styles, and if desired the waist may be shaped either after the style of the jaunty and popular coffee coats, with an elaborate vest effect of embroidered muslin, or it may be devoid of any decoration save some richly patterned lace and pansy appliqués.

Feminine fancy is difficult to please, yet it clings faithfully to these easily draped materials, because of the admirable effects obtained.

For evening wear, an attractive result was achieved with maiden-blush pink peau de crêpe garlanded with pink Banksia roses. The novelty of the design lay in the Princess robe of white gauze that was worn over this, and swept *en traine* on the floor. Corsage decorations of Banksia roses and foliage contributed a charming floral touch.

Constructed on the same lines was a ball gown of silver gauze made over bêbe-blue peau de crêpe, giving it an exquisitely bluish effect in the folds. The decollétâge was followed with ruchings of Liberty silk, and sprays of flowers fashioned of sky-blue satin ribbon added the desired tone.

One of the most attractive gowns seen recently which was planned for the first warm days was of ivory-white peau de crêpe in collaboration with deep bands of dead-white Cluny. The Monte Carlo waist was of the lace beneath which the softly drooping blouse of the crêpe showed. The graceful dimensions of the sleeves were in accordance with the edict of fashion, and the puff and cuff of crêpe showed under half sleeves of Cluny.

The only touch of color lay in a band of sea-green miroir velvet that threaded the lace across the bust and ended fantastically on the left side with cord ornaments with long ends.

A traveling coat was exhibited in black peau de crêpe, with a flat circular collar and stole ends of antique lace. Very smart were the sleeves which were closely adjusted above the elbow and puffed out generously below where flat plaits held the fulness in at the wrists under cuffs of antique lace finished with grêlots.

The wardrobe of the fashionable woman embodies numerous creations in this artistic fabric, and since the demand has gone forth for the softer weaves for smart dress fabrics there is a great popularity of this beautiful material promised.

A negligée of this fabric in corn-silk yellow with motifs of accordion-plaited white Liberty silk satisfied the most exacting. The short bolero was of lace, and the fichu ends of Liberty silk were knotted high on the bust, giving a chic, Frenchy suggestion.

Of lace, too, were the sleeves in dainty elbow length with voluminous accordion-plaitings completing them.

A clever reproduction was in mauve, the pinkish light violet shade, with a Watteau back and short Empire fronts that opened over a soft shirred vest of white silk muslin, which was caught in again at the waist-line and allowed to fall unconfined below, in artistic straight lines.

A trim, jaunty shirt-waist suit was of royal blue peau de crêpe stitched in white, and with accessories of antique lace. A "shirt-waist" hat of blue straw wreathed with red cherries and foliage supplied the completion to a toilette that excited admiring attention.

There is no limit in feminine apparel fashioned of this exquisite material, for not only is it commendable for its artistic results, but too, with a good, pure soap it has the additional advantage of being laundered and easily cleaned.

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A PRETTY COLONIAL HOUSE.

By courtesy of D. S. Hopkins, Esq., Grand Rapids, Mich.

THE advent of Spring brings with it the sound of the hammer and the saw. The thrill in the nature-world around stimulates one to preparing the abode for another long Winter, or to build the home-nest, at this nesting time of birds, for the loved ones. The early Spring seems to be the allotted time for house-building, perhaps because of climatic conditions as well as other causes which we can only define as sentiment. There is comparatively little work commenced in Autumn or Summer.

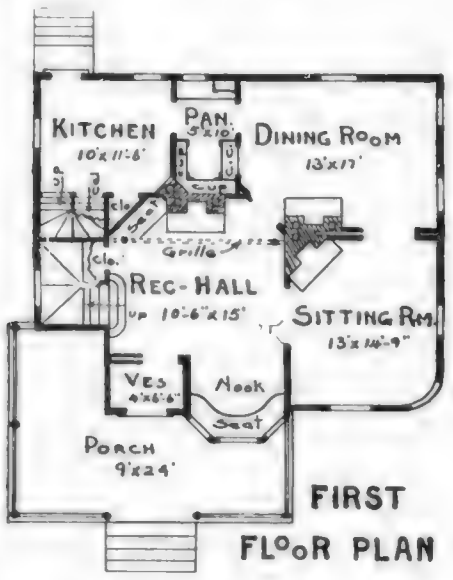
The Colonial designs, with their symmetrical walls, are favorite styles, judging from the many structures of this order. In the present instance, the dwelling is of this order, and is in size 38 feet square over all.

The turret with spire, and the gables of the third floor appeal to those who cling to such remnants of olden times, because of the picturesque opportunities afforded in furnishing. Every woman loves dormer windows and lattices, and a tower chamber is immediately invested with glamour and romance because of legendary tales, irrespective of its own pretensions.

The roomy, spacious piazza gives ample privilege of furnishing for the summer retreat, with a floor covering of a rug in shape of one of the new brush mattings, or a gay, striped Navajo blanket. A swinging chair, a settee, rocker and tea-table may be added as well as window boxes for the lattice work, and a palm on a stand. The addition of red and white awnings would afford the necessary privacy as well as giving an air of completion to the gray painted house with white reliefs.

The first story is 9 feet in height, the second 8 feet 6 inches. There is a stone foundation, and the cellar, which is 7 feet deep, runs under the entire house. The first and second stories are clapboarded, and the gables are shingled,

DESIGN No. 246.—PRICE, $2,800.



with the roof being in shingles and tin. The design is both compact, and very pleasing to the eye in point of architecture and interior finish.

This particular style is a modest investment for those starting out with moderate means, and its entire cost of $2,800, including furnace and plumbing, brings it within the reach of many. It is economical to build, being square, and put up in frame. The reception hall is delightfully roomy, and boasts of that most tempting retreat to the housewife who seizes every opportunity to parade her household gods, a nook with seat. Here may rich restful Turkish hangings be hung to screen it off from the publicity of the hall, and a lamp in wrought iron, high above, in order to let its effulgence stream freely on the mass of gorgeous cushions below and the solid-colored tapestry cover of the padded seat.

The hall and staircase would look charming panelled in white wood to the height of a dado. Above this, hang good engravings, pen and inks, or etchings. A soft, neutral green wall covering of antique canvas or cartridge paper would make the desired background that would bring the furnishings out in relief. The hardwood finish of the floor calls into requisition a rug which should embody the colorings of the hangings, and for these the "Liberty" tapestries hold a place of their own among decorative fabrics which the productions of the present season will serve to secure even more firmly. Wide developments in design and coloring have been made in these most desirable materials, well worthy the attention of any of our readers who may be exercised on the subject of winter hangings or coverings. One of the newest designs in the Liberty tapestries, the Belvoir, well fulfils in its varied harmonies of color the need for a material for library and dining-room curtains excellent as to design and quality and extremely moderate in price. Another, specially noticeable for good decorative effect, the Haddington, is based upon the graceful theme of the honesty plant intertwined with scrolling acanthus foliage on ground colorings respectively of green, red or blue.

One of the Friesland hanging clocks in fumed oak could be used here, and a Fallowfield draught screen to exclude the air from the vestibule. Some old English easy chairs and one or two of the mission severity could compose the furniture, all of which should represent a certain dignity and substantiability.

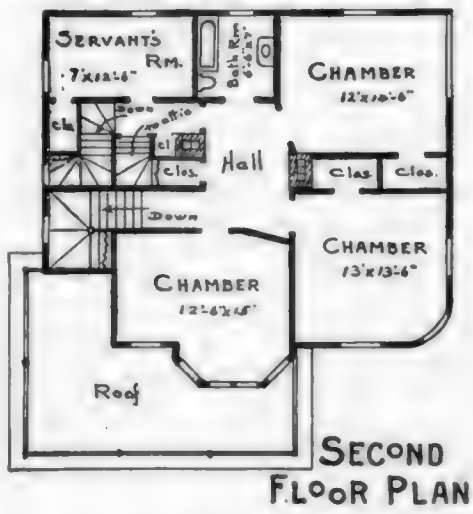
The grille staircase and the fireplace of Roman tiles are charming features that are not always encompassed under this nominal outlay. Connecting with the sitting-room as this reception hall does, the furnishings for each apartment must be considered in detail, and the hidden beauties in faded tapestries or softly blended effects will become a perpetual source of every day contentment. We are all sensitive to color, and often the reflected glory from an old gilded frame evokes more delight than the most elaborate brocade possible.

A happy idea, fraught with future pleasure, would be a Moorish sitting-room.

A Moorish sitting-room should have its walls covered with one of Liberty's antique canvases, and above this hang a frieze of red and gold Mauresque leather paper, with a ceiling paper of the same order. All the woodwork should be painted to resemble teak, the windows having a Moorish arch cornice in fret-work, with curtains of bright red Canton silk. The floor must be covered with matting and rich Oriental rugs thrown here and there. Large chairs covered with Kelims, little inlaid Moorish tables, fret-work, screens and those quaint hanging lamps, big divans and Moorish cabinets are matters of choice and space. If the fireplace already in possession must be adapted, encase it in wood and have a band along the front of open-work carving known as Musharabeyih, from which should hang fireplace curtains of printed Oriental silk.

If preferred, a different atmosphere entirely could be given in a change of treatment.

Yellow as the leading color note of drawing-rooms or parlors is very suitable, and a good background for old Buhl cabinets. A plain yellow striped paper, with a dado, painted white and finished with a chair rail, would accord well with pictures of light subjects, such as water-colors and pastels in pastorals and still life. For the curtains nothing could be more expressive



than taffetas, and some of these are to be got patterned with yellow roses, others again having garlands and posies of purple flowers tied with yellow ribbons. Wilton is suggested for the carpet.

Pointers for Furnishings

CONCERNING GLOVES.

AN important item of dress is the covering of the hands, and it is in these and other little finishing touches of the toilette that style lies, since their use is imperative.

For street usage unobtrusive colors are chosen, oak brown, Indian red and tobacco brown shades of winter now being rapidly superseded by lighter weight mochas and castors in gray and biscuit colors.

The prevalence of white gloves confirms their popularity, and despite the fact that they soil easily and are perishable to a certain extent, women insist on them as supplying tone and an air of elaboration to an otherwise somber toilette. Still, if one considers the fact that there is no possible way of cleaning the colored street glove in a satisfactory manner, one must decide on the white glove as being preferable, in point of being successfully cleaned and general durability because of this. One pair of white gloves will long outlast a pair of colored gloves, unless they be black.

By a little care, two pairs can be made to last an entire season, providing, of course, that the wearer relies sometimes on the colored gloves for street, and may be forced to have recourse to the cleaners once or twice.

Being as they are an indispensable complement of the toilette, the question of gloves is not a trivial one. Assuming that white gloves are always adopted there are many fine distinctions to be made between gloves and gloves.

For the afternoon call, matinées, paying visits and other ceremonious calls of like nature, the white glacé kid or suéde is chosen. For riding, chevrette gloves, fitting perfectly and with or without self-colored stitching at the back, are observed. And for driving chamois leather gloves, capacious and comfortable, so as not to interfere with the handling of the reins, are recommended.

Care should be taken to select the palest shade possible, so as to resemble white. These gloves may be obtained at the saddler's, and are easily washed. They are sometimes worn, in warm weather or Spring, for tennis, croquet and golf, especially if one is trying to keep the hands in good condition. The softness of the leather in no wise interferes with the racquet, mallets or golf sticks.

The "gant de Saxe" is to be recommended for the country or the seaside. It has no fastenings, it goes on and off easily, can be washed, and authorizes many small liberties that can be taken in the country, such as picking fruit or flowers, or when visiting the stables, the kennel, pigeon houses and poultry yard, or playing with children on the sand. In short, it preserves the hands from unpleasant contact, to say nothing of that of the wind and sun, which are so fatal to dainty fingers.

For balls and evening parties, the kid glove triumphs, in company with white suéde, which should always come above the elbow. When sitting down to table, or in the intervals at dinner or at supper, it is absolutely compulsory to take one's glove off altogether. The stupid fashion of only taking off one glove and hiding the hand, "tant bien que mal," in the interior of the forearm, has been entirely given up. Assuredly, it was rather "mal" than "bien."

The fashion of wearing pretty lace mittens has never quite caught on. There is, nevertheless, an unquestioned charm about a pretty hand veiled by a network of silk. Some extremely refined persons use them at their intimate receptions, but this audacity is only admirable in the case of those whose hands equal in beauty the models of Phidias or Praxiteles—and there are very few who possess the enviable gift of pretty hands—flowers breathing the charm of beauty, grace and blue blood.

* * *

THE CARE OF VEILS.

Since the use of veils is so prevalent, and both maid and matron hide their faces beneath the delicate meshes, their care becomes one of the considerations of the wardrobe.

In the first place, there is almost as much individuality about the veil as about the hat that crowns a charming toilette. The complexion, color of hair and eyes must be taken into consideration as well as the severity of the features. Women with colorless cheeks and dark eyes should always choose a veil with a white mesh as the foundation; if the color is high, black veils are more becoming. A happy medium is the tulle body criss-crossed or polka-dotted in black. Some women often achieve a pretty effect by using a plain white tulle veil under a delicate meshed black veil. There is no doubt but that white tulle adds a charming softening aspect and transparency to the complexion, mitigating any sharpness of outline or contour that may mar the face.

With due care a veil may be made to look fresh always, and not have that scraggy, mussed appearance so often seen on the average woman. Instead of pressing out a veil when it is dry, place over it a cloth wrung out as dry as possible in cold water. Press with a hot iron, and the veil will be found to have its former body and substantiability.

Always fold the veil neatly, after wearing, and if there is a receptacle of scented pads for it, so much the better, for the delicate pervasive fragrance of a well-groomed woman emanates from all of her little accessories.

Novelties in these perishable face coverings are innumerable; a border of tiny white flowers embellished one design that was especially appropriate for the flat, broad-brimmed sailor of all black. The plain body is the distinguishing feature of all stylish veils, the main diversity appearing in the border. Plaited effects, cat-stitching and lace are each used in these decorative finishings.

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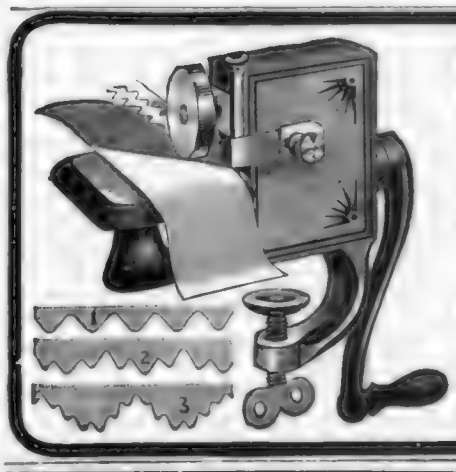

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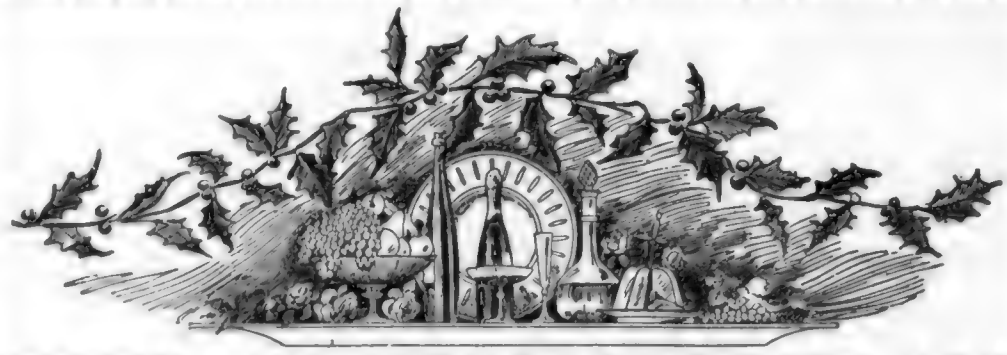

USEFUL AND TIMELY RECIPES AND SUGGESTIONS.

Edited by LIA RAND, author of the "Philosophy of Cooking," etc.

HOW FOOD SHOULD BE PREPARED FOR THE SICK. SOME APPROPRIATE RECIPES.

IT is understood and conceded that cookery ranks among the useful arts and that skill as well as care should be exercised in preparing food for those enjoying good health so as to keep them in that enviable condition. Double care and thought, however, should be given to the preparation of the invalid's nourishment, so as to make it both nourishing and palatable. After a long illness a speedy and good recovery often depends as much on the amount of well prepared nourishment, judiciously administered, as on the doctor's skill. Hints on the proper food, their values and preparation, will prove of valuable assistance to the anxious nurse in her effort to hasten a patient's recovery.

It is essential that in the preparation of food for the sick absolute cleanliness should be observed in regard to food and utensils. All foods must be of the freshest and best quality and should be kept from contact with anything by which they may be flavored. Milk and milk foods particularly should be kept and prepared in vessels used for no other purposes, and capable of being thoroughly cleansed and scalded. Another point well to keep in mind is that food which should be served hot to the patient is served hot and not lukewarm, and the cold foods cold. All irritating spices, such as cloves, allspice and pepper should be avoided, because remember that in illness the palate is very sensitive. Grease and fat of all description must be carefully removed from the food and left entirely out of cooking. When soups and broths are made, remove every particle of grease before serving. If in any case a moderate amount of fat is needed, it is better given in form of fresh, sweet, uncooked butter or cream. A patient's food must be given as punctually as his medicine. It must not be ready too soon and spoiled by waiting, or overcooking, or because it is ready served too soon, nor delayed until the appetite is gone. Do not cook more than is needed for one feeding, or reheat any foods except broths and clear soups, which must be made in considerable quantity; reheat these over boiling water, so as not to allow them to reach boiling point. Milk is frequently the only nourishment allowed a patient for weeks, especially in fever cases. When it is desirable to introduce a condensed and digestible form of nutrients free from solid matter the white of egg is added to the milk. Gelatine is also added to milk; because it is soothing, easily digested and gives body and pleasant variety to the milk diet. Boiled beef tea and broths should not be given as food, fuel or nourishment. Boiling destroys the value of the albumen or flesh forming principle, having mineral salts and flavoring principle that make it a valuable addition to the dietary. It is a powerful stimulant and a good vehicle for conveying other substances into the system, such as starches and fats. Egg and sago are sometimes added to give a good hearty diet in semi-liquid form.

A New Approved Formula for Making Beef-Tea in a Quick Manner.

Cut up two pounds of lean, juicy sirloin steak into pieces two inches square. Grease a saucepan lightly with good butter, which place over a hot fire, and as soon as the pan is hot toss the pieces of beef in it. Turn the pieces over and over with a fork, letting them brown slightly on each side; there will be scarcely a drop of juice in the pan, while this is being done, so quickly does the heat accomplish its work. As soon as the pieces are heated through take them out one by one and rapidly squeeze them through a lemon squeezer into a bowl which has been well heated. Let the lemon squeezer stand in boiling water before using. Sprinkle a little salt into the juice, and cover the bowl well over to preserve the heat. This manner of preparing beef-tea is most valuable, taking only a few minutes to make and the entire strength of the meat being extracted.

Clam Broth.

Wash and scrub well one dozen hard shell clams; place them in a saucepan with one cup of water; cover and cook till the clams open. Then strain the broth and serve. This broth will be found excellent and is retained oftentimes where the patient's stomach refuses all other foods.

Mutton Broth.

This is one of the most nourishing of the broths, is soothing and has an appetizing flavor if carefully made. Take two pounds of scrag end of the neck of mutton, cut it up and cover with two quarts of cold water. Bring it slowly to boiling point and then place it where it will simmer gently for two hours. Then strain out all sediment and set away until cold enough to skim off the fat. A little well cooked rice or fine barley may be added to the broth when it is reheated for serving, that is if solid food is allowed. Season with a little salt only.

Chicken Broth.

Cut up a fowl and pour over three pints of cold water with a little celery and bay leaves, and boil slowly for four hours, or until the meat falls from the bones. Strain and when cold take off the fat. When ready to serve mix two tablespoonfuls of cream with two teaspoonfuls of flour until smooth; run it into the hot broth and stir, and cook until creamy. Serve very hot, season only with salt.

Toast for Invalids.

Great care is needed in making toast, because if burnt it gets bitter and not acceptable to the stomach. See that the bread is stale and cut thin, then toast it a light brown and extract every bit of moisture. Rice toast is very nice and nourishing, and makes an agreeable change for the sick whose appetite is fickle. Boil the rice very soft the night before, pour it in an earthen dish, put a plate over the rice and on the plate a weight, and place it in the coldest part of the icebox. When it is wanted, cut it into slices half an inch thick, brush butter over the slices on both sides and place them between a double tin toaster. Be very careful to have each piece alike and a light brown in color. A poached egg can be served on this toast or a little chicken mince, well prepared and moistened with a little cream. Farina can be cooked and toasted in the same way.

A Nice Way to Prepare Toast and Eggs.

Cut slices of stale bread into rounds, with a large cutter, and then cut out the center. Toast them an even light brown, butter slightly. Butter a shallow tin, put the rings of toast on it, break eggs carefully and pour one into each cavity in the toast. Sprinkle with salt, pour a little cream around the toast and set in the oven until the egg white is firm. Mince parsley very fine and dredge on the toast before serving. Serve on a hot plate with a cover over the egg.

Apple Snow for Invalids.

Peel, core and quarter eight good-sized tart apples, set them to boil with as little water as possible; put in a rind of a lemon. When cooked very soft, pass them through a sieve, sweeten to taste and set aside to cool. Beat the whites of four eggs to a stiff snow, then whip the snow into the cooled apples, a spoonful at a time. The mixture must be of the consistency of whipped cream and quite stiff. Sugar to taste. Serve heaped on a glass dish, garnish with lady-fingers. Apples cooked and apples raw are to be recommended for children and invalids. They are an excellent brain food, because they excite the action of the liver; they promote sound and healthy sleep (when taken before bedtime), and thoroughly disinfect the mouth. Apple jelly is one of the best jellies for the sick room, provided it is made of the pure juice.

Peach Foam for Invalids.

Pare and cut as many peaches as will fill two large cups. Strain them through a sieve; mix in the pulp three tablespoonfuls of powdered sugar. Beat the whites of three eggs to a stiff snow, add the peach pulp and beat until thick, smooth and velvety. Wet a mold with cold water, put the foam in it and set in the icebox. Serve with sweetened whipped cream and sweet crackers.

Prune Float.

Wash, and soak over night in one quart of water, half a pound of fine, large prunes. Then, next, cook them until very soft; take out the pits, mash them, sweeten and cook again until thick. Let them cool; in the meantime beat the whites of two eggs until very stiff and mix gradually into the cooled prunes. Serve cold with sweetened cream.

Molded Blanc-Mange.

Boil, sweeten and flavor with vanilla one quart of good, fresh milk. Dissolve a tablespoonful of moss farina in cold milk and pour it into the sweetened milk. Mold in egg shells and set on ice to cool. When ready to serve, peel off the shells, lay the eggs in a glass dish, surround them with a soft custard and serve cold.

DESCRIPTION OF PLATES.

PATTERNS of all garments illustrated in PICTORIAL REVIEW may be obtained only from the AMERICAN FASHION COMPANY, 853 Broadway, New York City, at the prices quoted. Mail orders must be accompanied by cash or postal orders Also kindly state if lining is wanted.

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FIGURE ON COVER PAGE.

Evening gown of dawn silk muslin, elaborated with incrustrations of lace. The waist is in shirred effect, the tops of the elbow sleeves corresponding. Shirrings also form a hip-yoke for the skirt. Garlands of roses add a charmingly chic air to the low-cut bodice. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra, each.

MARIE ANTOINETTE FICHUS, OR PELERINES.

(Illustrated on page 4.)

Fig. A160.—Fichu or pelerine of black satin, trimmed with black velvet ribbon. Yoke of velvet and revers of white satin embroidered in French knots. Cord and tassel are utilized as a decorative feature, and long scarf ends provide the finishing touch. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. A161.—Fichu or pelerine of black accordion-plaited Liberty silk, formed of three over-lapping frills. Double scarf ends plaited to correspond. Price, $1.00. Cut to measure, 50 cents extra.

Fig. A162.—Fichu or pelerine of black miroir velvet, fancified with white inserts. Pointed lower edge frilled with accordion-plaitings. Long scarf ends of plaiting inset with the medallions. Pattern, $1.00. Cut to measure, 50 cents extra.

HANDSOME TOILETTES FOR BRIDE AND BRIDESMAID.

(Illustrated on page 6.)

Fig. A134.—Bridal toilette of ivory-white satin, in collaboration with Duchesse lace. Yoke banded with lace, and fichu drapery introduced on the waist. Fanciful sleeves showing elbow frills in graduated depth. The skirt is made with the conventional train, and shows an effective disposition of the lace. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra, each.

Fig. A135.—Bridesmaid's toilette of blush-pink silk muslin, with shirrings and lace forming the main decoration. Elbow sleeves, and jaquette in bolero style. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra, each.

SOME MONTE CARLO BLOUSES.

(Illustrated on page 8.)

Fig. 698.—Blouse of carnelian red taffeta, with plain pointed yoke decorated with embroidered bands, below which tucks take up the fulness over the bust. Box-plait arranged at the center. Tucked sleeves lengthened by frills. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 699. Blouse of sky-blue peau de crêpe in Monte Carlo style, with lengthwise tucks; novel decoration in plain taffeta outlined with braid, with frill providing a finish. Fancy sleeves. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 700.—Monte Carlo blouse of peach-pink taffeta in bolero style, tucked effect, and showing a novel disposition of lace. Elbow sleeves. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 701.—Blouse, in Monte Carlo effect, of mauve Sapho satin, elaborated with tucks, lace and shirrings. Deep frill of lace follows the lower edge of the bolero. Pattern, $1.00. Cut to measure, 50 cents extra.

CHIC GOWNS FOR EVENING WEAR.

(Illustrated on page 10.)

Fig. A128.—Gown of white Chantilly net, with the décolletage outlined with shirrings and folds of white panne ribbon collected at the center into a corsage bow. Full-length sleeves, and skirt distinguished by three flounces trimmed with the ribbon. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra, each.

Fig. A129.—Gown of black embroidered net effectively trimmed with quillings of black satin. Elbow sleeves lengthened by double frills; décolletage softened by folds of gauze held in place by a harvest moon of brilliants. Three over-lapping flounces increase the flare of the skirt. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra, each.

Fig. A130.—Gown of bêbe blue peau de crêpe, with drop-shoulder yoke of Luxeuil lace inset with devices of blue silk to match banding on the skirt, which is tucked below the hips, to flounce depth. Elbow sleeves lengthened by frills of lace. Corsage drapery of soft silk muslin completed with choux of black tulle. Sash of bêbe blue panne ribbon decorated with appliqués. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra, each.

SMART EVENING BODICES.

(Illustrated on page 12.)

Fig. A156.—Bodice of sea-foam green gauze embroidered in white, with low outline at the neck defined by black velvet with shoulder-straps to match. Bertha in box-plaited style suggests a bolero, and a drapery of the gauze forms the sleeves. Belt of velvet. Pattern, waist, $1.00. Cut to measure, 50 cents extra.

Fig. A157.—Evening bodice in Louis XV style, of black and white gauze in all-over embroidered design, with pompadour neck defined by folds of black miroir velvet, which also outlines a vest front. Jaunty bolero with square edges. Decorations of white guipure appliqué. Elbow sleeves. Pattern, waist, $1.00. Cut to measure, 50 cents extra.

Fig. A158.—Evening bodice of champagne-colored gauze contrasted with black velvet ribbon. Accordion-plaited ruffles for decoration. Effective corsage decoration. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. A159.—Louis XV bodice of shell-pink panne with fichu drapery of ivory silk muslin, with jabot ends; full-front framed by appliqué edge, and long scarf ends. Fancy sleeves combining lace and panne over the muslin. Pattern, waist, $1.00. Cut to measure, 50 cents extra.

APPROVED MODELS FOR SKIRTS.

(Illustrated on page 14.)

Fig. 340.—Skirt of ivory broadcloth with hip-yoke defined by strappings. Box-plaits are arranged at the sides, the front extending in panel effect. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 341.—Skirt of hyaciath-blue satin cloth with hip-yoke and panel outlined by strappings. Tucks take up the fulness at the sides. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 342.—Skirt of black broadcloth, showing a fanciful device in strappings. Buttons contribute to the decoration. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 343.—Skirt of silver-gray satin cloth, showing cascade drapery at the back, where two box-plaits are arranged. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 344.—Skirt of black taffeta with unique strappings utilized for decoration. An inverted box-plait is introduced at the back. Pattern, $1.00. Cut to measure, 50 cents extra.

LATE DESIGNS IN CLOTH.

(Illustrated on page 16.)

Fig. A122.—Gown of green and blue plaid in combination with plain green broadcloth. Oddly-shaped stole collar decorated with strappings of plain blue cloth. Skirt in plaited style, with hip-yoke simulated at the sides by strappings of blue. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra, each.

Fig. A123.—Gown of nut-brown broadcloth, with bolero jacket and triple "tier" skirt, with cascade drapery at the back. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra, each.

(Continued on page 47.)

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A Piece of Tapestry.

THE exclusive hallowed atmosphere of one of the numerous boarding-houses just off the avenue was rent by the enactment of a melo-dramatic farce, the personnel of which consisted of an impecunious Count, Madame la Comtesse, his cousin by marriage, and a young American girl.

The innocent medium of havoc was a piece of tapestry, a copy of Cott's famous "The Storm," which represents those delightful lovers, Paul and Virginia fleeing from the rain-cloud.

The reputation of the boarding-house was rigidly respectable and for that reason, a sort of refuge for young writers, art students and other "workers" of the Muses.

The Count was a recent departure at the house. His foreign idiosyncrasies were noticed one evening in the dining-room when the soup was served and one of Kate Sherwood's disciples ventured the assertion that no real Count took his soup from that side of the spoon. Thereafter a charming mystery greatly augmented by the landlady's audible whispers of his being in love with his cousin, clung tenaciously to him. He was presented to several of the guests and among them was the American girl, who unfortunately chanced to have the room adjoining his.

The American girl was trying to entice a young married woman into purchasing the tapestry, which was from her own brush—as a gift for her husband. But the progress of the sale was indifferent and being an art student, the girl was proportionately in need of money.

"Perhaps Monsieur le Comte will buy it for his lady-love," some one unwisely suggested. The mischief was done. The American girl got out her best stationery and broached the subject politely in a brief little note to the Count which the chambermaid carried to his room and pinned conspicuously on his chiffonier on top of a twenty-five cent tie.

In response, the Count tapped on the door next to his the following evening, on his way out to make some calls. A formal conversation limited by the Count's meager knowledge of English ensued. Being unable to read English, he would like to have mademoiselle explain the note to him. The American girl stated its purport and ventured the suggestion that the tapestry in question was very appropriate for lovers. The Count was delighted.

"She, ma chêrie, is a grande femme," he cried ecstatically, clasping his hands. "But I do not know do she lofe me. She trés peculiar. But que voulez-vouz? At Monte Carlo did she not pay twenty thousand dollaire for ze debts of me? Is it love—eh bien?"

"She loves you," the practical American girl assured him.

"Zen, ze tapestry—I like to very much see it. May I go to ze atelier? Thursday, ze day before I like to go, with you, mademoiselle."

But when the day before Thursday arrived, the Count was ill with a cold, and the intended visit had to be abandoned.

"Ze tapestry it all right," he said at her door that night as he heard her going out. "Ze gift good at any time. It will keep good. We go, this week to see it."

That evening he appeared again at the door of the American girl's room. During the afternoon a woman's light airy voice had occasional-

ly been heard issuing from the Count's room, in protestations of "non-non; taisez-vous." And the servants had already begun to put their heads together over a closely-veiled female in black, who called to see the foreigner, and would go up to his room as if she knew the way.

The American girl was trying to sew some buttons on a shirt-waist, and was annoyed at the interruption of the Count's call this night. But if one can sell a piece of tapestry by being ordinary civil and amiable enough to patiently listen to frenzied rhapsodies about la Comtesse, what is there to complain of? Besides, she needed the thirty dollars.

She opened the door and bade him enter.

"I go to call on some friends," he explained; "But I would like to have ze few minutes conversation with you."

As before, platitudes regulated their talk. They both politely agreed that the weather was very cold; that the opera was very good, and that bon-bons made dainty gifts. The American girl kept one eye reluctantly on the shirt-waist tossed on a chair and the other mournfully on the clock.

A noise sounded outside the door.

"What zat?" the Count inquired in a whisper.

"Oh, it is only Laura with the ice water," the American girl replied, stifling a yawn.

"I will tell you," said the Count;" I am in lofe. I know not do she lofe me. She l'Americaine like you; a widow—big below ze waist; hips, zey call it here. Our women zey big above ze waist. My cousin, ze Count, she married. He died. I mad over her. My people, zey like it not. I leave my home and follow her here. She have another lover, a big Greek. I like it not. What to do? She know I lofe her to death."

"Be indifferent to her," suggested the girl; "that will excite her curiosity, anyway. She is too sure of you." The Count grabbed her hand with a convulsive sob.

"Ah, my good young friend," he almost wept. "You so good to me. I try it; when I come back will you be up?" The American girl looked meditatively at her unfinished shirt-waist. There were four buttons to sew down the front, eight on the sleeves and eight on an Aiglon collar to wear with it. It was a midnight candle job. In the scales against it was an empty purse.

"I will be up," she said, wondering if he would not perhaps be willing to make a payment of a dollar or two on the tapestry beforehand.

The Count returned within an hour, and she hurriedly sewed the last button on the front with an air of martyrdom as he burst anew into an elaborate account of how he met the Comtesse in Paris. It was not until eleven o'clock that he recovered his rationality and realized the lateness of the hour.

"I come again," he assured her, as he held her hand at parting. "You ze good young friend." But the American girl was not so sure of that. Once the tapestry was sold she knew of a nice warm room on another floor where she could sew on buttons in peace, without any sentimental accompaniments.

(Concluded on page 48.)

DESCRIPTION OF PLATES.

(Continued from page 45.)

Fig. A124.—Gown of Indian red cheviot, combined with velvet, extended to form the stole fronts. Hip-yoke is a feature of the straight, gathered skirt. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra, each.

GOWNS FOR THE BALL-ROOM.

(Illustrated on page 18.)

Fig. A125.—Gown of cream panne gauze with double-bertha of Luxeuil lace. décolletage outlined with folds of bêbe-blue velvet. Elbow sleeves. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra, each.

Fig. A126.—Gown of sky-blue crêpe de Chine, with fichu of white gauze lengthened by a frill of lace. Unique bodice motifs banded with mink. Skirt tucked to hip-yoke depth. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra, each.

Fig. A127.—Gown of white Chantilly net, shirred effectively with panels of white satin, decorated with appliqués of grapes on the skirt. Low-neck waist, with a pointed bertha. Elbow sleeves. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra, each.

EARLY SPRING WRAPS.

(Illustrated on page 20.)

Fig. 671.—Fichu or pelerine of black satin with motifs of grape-leaf medallions and jet. Lower edge followed by an accordion-plaited frill. Long stole ends with double frills affording the completion. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 672.—Fichu or pelerine of moire, Liberty silk and juby ruching. Cascades of accordion-plaited Liberty silk elaborate the neck. Fanciful ends, combining lace and ribbon, inset with medallions. Pattern, $1.00. Cut to measure, 50 cents extra.

Fig. 673.—Monte Carlo coat of moiré with cape collars, cuffs and stole fronts of black velvet overlaid with lace; strappings of cloth, machine-stitched. Grêlots add a fanciful touch. Pattern, $1.50. Cut to measure, 50 cents extra.

FOR THE PROMENADE.

(Illustrated on page 22.)

Fig. A163.—Gown of heliotrope cloth with decorations of velvet. Unique coffee-coat, with box-plaits arranged at the front. Flowing sleeves, with undersleeves of mauve silk. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra, each.

Fig. A164.—Gown of mauve drap d'été, with coffee-coat suggestive of a bolero, and tucked to yoke depth. Tops of sleeves tucked. Fanciful sleeves with undersleeves of embroidered silk. Skirt tucked, and widened with flounces. Deep crush girdle of pansy velvet. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra, each.

Fig. A165.—Gown of fawn satin cloth with yoke of chamois-colored silk supporting a Dutch yoke and collar of Venise lace. Both waist and skirt fancified with strappings and tucks. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra, each.

FASHIONABLE STREET ATTIRE.

(Illustrated on page 24.)

Fig. 677.—Costume of hazel-colored Venetian twill, with a vest of polka-spotted yellow silk, framed by the coat fronts, combined with wood-brown velvet. Sleeves follow the du Barry cut. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra, each.

Fig. 678.—Costume of Brittany blue satin cloth, with decorations of black broadcloth; coat facings of ivory-satin. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra, each.

Fig. 679.—Costume of white broadcloth, strapped with peau de soie. Coffee coat completed with Japanese sleeves; deep crush belt and stock of scarlet silk. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra, each.

FOR RECEPTION AND EVENING WEAR.

(Illustrated on page 26.)

Fig. A131.—Gown of dove-gray crêpe de Chine, with collar of thread lace, and cuffs to correspond. Sleeves of unique design caught in above the elbow with bows of panne. Straight, gathered skirt; crush belt of gray panne. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra, each.

Fig. A132.—Gown of Nile green peau de crêpe, with drop yoke of white gauze, over silk, banded with pale yellow Venise bands. Du Barry sleeves, and both waist and skirt elaborated with bands of the material. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra, each.

Fig. A133.—Gown of La France rose mousseline de soie, richly embroidered in white silk and pearls. Collar and stole of lace, and similar decorations on sleeves. Vandyckes are a feature of the graceful, clinging skirt. Pattern, waist, $1.00; skirt, $1.00. Cut to measure, 50 cents extra, each.

CONCEITS IN NECKWEAR.

(Illustrated on page 28.)

These charming constructions have entirely superseded the severe, stiff-looking stocks so long favored by the average woman. Much originality may be displayed in their making, for peau de crêpe, silk, velvet, ribbon, lace and crêpe de Chine, embroidered or plain, are utilized in extravagance.

Figs. A, E, F, H, G and N show various arrangements for the tie, in some instances lace forming the main embellishment. Fig. H is composed of an embroidered stock supporting a scarlet Sapho satin tie with embroidered ends. Pattern, 50 cents each.

Figs. B, C, L and O are developed in crêpe de Chine, in combination with embroidery, or lace. Pattern, 50 cents each.

Fig. D.—Stock of striped red and white taffeta, with fringed ends. Pattern, 50 cents.

Fig. I.—Stock of lace and pale blue crêpe de Chine, showing the fashionable knot in front. Pattern, 50 cents.

Fig. J.—Shirt waist set, consisting of stock, center piece and cuffs, constructed in Patrick green velvet overlaid with Bulgarian embroidery. Pattern, 75 cents.

Figs. K, M and P.—Stocks of fanciful shaping, for wear with waists in general. Pattern, 50 cents each.

STYLISH CONSTRUCTIONS IN VELVET.

(Illustrated on page 30.)

Fig. A151.—Frock of black velvet, with round yoke of white embroidered taffeta, and cap sleeves of velvet, below which appear bishop sleeves of the silk. French waist, plaited skirt. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. A152.—Frock of black velvet, with pointed yoke of lace introduced on the plaited waist; sleeves plaited, and also the upper portion of the skirt, the flounces of which are headed by a band of lace. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. A153.—Frock of accordion-plaited white peau de crêpe, with circular yoke, completed with an accordion-plaited frill. Dainty elbow sleeves. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. A154.—Frock of black velvet with tucked yoke and bertha of white silk extending in tapering outline to the waist line. The bishop sleeves are of white silk; skirt circularly shaped and completed with flat circular flounces. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. A155.—Frock of black velvet with French waist and kilt skirt. Bertha simulated by an exquisite appliqué of guipure d'art. Pattern, $1.00. Cut to measure, 25 cents extra.

SUGGESTIONS FOR CHILDREN'S WEAR.

(Illustrated on page 32.)

Fig. A141.—Frock of white albatross, trimmed in braid. Tucked yoke, and the skirt is in straight, gathered style. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. A142.—Frock of puttycolored crêpe cloth, with a fichu of velvet introduced on the waist and widened by a circularly-shaped fichu of the dress material. Sleeves are tucked at the tops, and the skirt

(Continued on page 49.)

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A PIECE OF TAPESTRY.

(Continued from page 46.)

The next afternoon after lunch she went up to a girl friend's room, and it was there a servant sought her, telling her the Count wished to speak with her. Visions of thirty dollars floated temptingly before her. His generosity and kindness quite affected her.

Her hallucinations were rudely ended as she gained the floor on which was her room. The Count stepped out of the shadows with a pale face and grabbed her by the arm.

"Ah, mademoiselle, it is terrible," he moaned, with tears in his eyes. "Here is ze Comtesse. She say I been in your room too much—zat I pay your bills. She come up here and listen when I heard ze noise. She say we have ze bad conversation." The American girl was dazed. She looked fearlessly in the Count's room and met the eyes of a voluptuous handsome woman in a Paquin gown, who appeared to be several years the Count's senior.

"Madam," the girl burst out in wrath, "you have made an unpardonable blunder. If you had stopped long enough while you were listening at my door, you would have heard that this man was talking about you and a piece of tapestry which I wished him to buy. Why, I have my own friends. What would I want with any of yours?"

"Mademoiselle," the Comtesse retorted, "I do not believe one word you say. I have been informed by some one in this house that Monsieur le Comte passes most of his time in your room. I want you to understand this: I own this man body and soul. He does not own even the clothes on his back. I paid for them all. He is so low, so vile, that his own people refuse to speak to him. Why, if he were a gentleman, do you think that I would have sent him to this cheap boarding-house? Indeed not. I sent him here to escape notice. He made love to my cook. He tried to make love to my nurse when I was ill last week, and she told me that——"

"Ah, Leonie—you stab. You kill my heart," the Count broke in in a tragic voice, tears running down his cheeks.

"And even my little girl's governess warned me that she would leave if Monsieur did not cease his attentions. Think of that, mademoiselle—having your servants tell you these things. How can I trust him? And this isn't the first time——"

"Ah, Leonie—I lofe only you," the Count cried piteously, beating the air with his hands. "Zey all lie to you. They not tell ze truth a piece."

"I gave up all my friends for this man," the Comtesse went on, smiling scornfully at his grief. "They do not speak to me now when they see me. They know that he is worthless and a low fellow whom I picked up from the gutter."

"I have not the slightest interest in your affairs and the Count's," the American girl said coldly. "You have insulted me, and while repeating that my acquaintance with your lover was devoid of everything but business, I shall insist on your making me an apology. This much you owe me. It is my misfortune that my room adjoins his. I know he loves you."

"Loves—me?" the Comtesse laughed mirthlessly. "So does he love my cook, the housemaid—my nurse, when I was ill."

"Yes: she ill: she drank herself too much," the Count put in, in wrath.

The Comtesse laughed airily.

"Why deny it?" she cried. "I have the grace to do it in my own private apartments and not on the street! This man only loves my money, mademoiselle; he calls my cook chêrie, and my house-maid mignon. Oh, yes, Raoul, I have heard you, one night when you thought I had gone to the opera. Don't lie any more. It is true! True! True!"

"Sh!" The Count raised a warning finger. "Not so loud, my Leonie. Ze servants, zey hear you."

"What do I care for the servants?" screamed the Comtesse, catching him by the sleeve, and shaking him angrily up and down. " I want the whole world to know it. And to think, mademoiselle, that I gave up all of my friends for this contemptible, worthless wretch——"

"You will drive me to crazy," sobbed the Count, walking the floor as he wrenched his arm loose from her. "Ah, mademoiselle, I know not ze English to speak. She have me in ze bad light. But I lofe her. Ah, Leonie: think what you are saying, mignonne. I gave you ze diamonds ze last year out of my own money. Would I mortgage my inheritance if I not lofe you? Ah, mademoiselle, my parents zey forbid me to see her. I leave my home for her. Mon Dieu! Elle est mechante——"

"Crocodile!" snapped the Comtesse, with blazing eyes.

"I only come to warn you, mademoiselle, of this man," she continued. "He is nothing more to me. To-morrow, yes, to-morrow, I shall lease my house and take my daughter and maid and go to Cuba for a rest. Then this man will see who his friends are. I pay his board here, his laundry—his cigars. Oh, yes, I support him. I felt sorry for him because the others kicked him out, just as I would pity a stray dog."

"I believe there is nothing more to be said," the American girl interposed. "I hope I have quieted your doubts. Perhaps you misconstrued his attentions to your servants; he seems to love you. Good afternoon."

She locked herself in her room and cried as the sale of the tapestry receded from her vision. That evening at about nine o'clock she heard the Count return to his room. He tapped on her door again and she gingerly opened it.

"Ah, mademoiselle, I so sorry," he burst forth; "but she is trés jalouse. I go to dine with her—we good friends now. Ah, zere is ze bell at ze door. She may come again." He darted into his room and locked the door. The American girl did the same. She had begun to undress and was taking off her collar, when it suddenly occurred to her what misinterpretation the Comtesse might give it, so she fastened it carefully on again. The steps came up the stairs and a sharp rap sounded on her neighbor's door. It was indeed the Comtesse. Her excited voice pierced the thin partition between. Finally they evidently left the room, locking the door after them. Then a knock sounded on the door of the girl's room and some one without waiting for her response tried to open it.

The American girl was glad that she had put her collar on. She opened the door in the Comtesse's flushed face. The fumes of liquor swept strongly into the close atmosphere. Assuredly the Comtesse had been drinking. "I have come back to tell you that I do not believe one word of what you told me to-day," she cried stormily. "I got to thinking it over. You lied to me. You and this man made it up between you to say that. Don't I know his tricks? His own people have denied him. I have had him watched; he is paying your bills. I know."

"Madame——!" the American girl raised her hand warningly.

"Oh, yes; deny it all you want to—there is some one in this house that I paid ten dollars to for the information."

"Ah, Leonie—be still! be still!" the Count cried, whipping his cane through the air. "It ze gross lie. She believes anything zey say."

"I will call the landlady;" the American girl ran to the head of the stairs, where a frightened servant was listening.

"Send Mrs. Blank up at once. Tell her Miss X—— wants her," she said quickly. The Count wrung his hands in direst distress. Madame trailed her Paquin gown over the floor and contemptuously eyed through her lorgnon the cheap prints and daubs on the walls of the girl's room. The landlady appeared breathless and wondering. The girl explained the affair to her and the landlady ably defended her against madame's accusations. Things were very exciting for several minutes. The floor was wet with the Count's uncontrolled tears; the air was intoxicating with the Comtesse's breath. In fact she had an intoxicating smile.

The finale was the exit of the Comtesse on the Count's arm and the established innocence of the American girl. But the Count was still in disgrace. Late the next afternoon he reappeared in his room. The American girl was counting pennies in her purse when he rapped at her door. She hesitated, remembering her experience in opening doors. Then she shoved it slightly ajar. At sight of his white, pale face, a little pity stirred within her.

"I am so sorry for it all, mademoiselle," he cried contritely. "But my Leonie, she trés jalouse. She tear my collar off last night. See, I wear only ze black silk scarf around my neck. And my coat—it cut with her knife in pieces—see? My eye, see?—it black where she hit me with her fist. And zere is ze big place behind my ear where she hit me a big bump. But I lofe her. She's a grande femme. Do you think, mademoiselle, she lofe me?"

"Most assuredly," the American girl replied. "She acts like it, I must say." The Count grasped her hand and kissed it absentmindedly; that is, he forgot he held it, as it were. It was force of habit, no doubt.

"Ah—you ze good young friend," he cried joyfully. "Ze good advice to me. But it make her think this time I not true to her. But ze tapestry—now, you keep it—but when I get ze money all myself, I make you present of thirty dollaire. I sorry for ze trouble ze make for you. To-day, ze landlady tell me I must leave ze house. I go with my own Leonie. Au revoir, ma chêrie. You ze young friend to me——"

The American girl returned to her chair and speculated on the probability of his making money for himself; the future did not give much promise. And she put the tapestry away with a sigh of resignation.

LOOKING BACK.

I must look back, though I would rather see
  The future, as it brightly glows for me:
I must look back, for well I know there lie
  A thousand failures in the year gone by.

Hopes shattered! not my fault, you'll doubtless
    say;
  Alas! though reason often says us nay,
We still will hope and will not hear her voice:
  What wonder, then, we mourn our foolish
    choice?

Resolves most rashly made, as quickly broke,
  Too many words in careless humor spoke;
A broken heart—my fault, perhaps—who knows?
  For hearts may break, yet hide their cruel
    woes.

DESCRIPTION OF PLATES.

(Continued from page 47.)

is decorated with ribbon to match the garniture on the waist. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. A143.—Gown of silver-blue crochet cloth, with fanciful, tucked drop-shoulder yoke, in 1630 style, ornamented with appliqué bands. Skirt is in gathered style, joined at the top to a circularly-shaped hip yoke. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. A144.—Frock of white alpaca with tucked sailor collar and tucked lower portion of blouse waist. Patch pockets are applied high on the sides and a tie is knotted in nautical style in front. Skirt is tucked above the hem. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. A145.—Child's kimono coat, with hood, of striped flannel, in red and white, with decorations supplied in red ball-braid. The diminutive Charlotte Corday hood is lined with white eiderdown, and a scarlet cord defines the waist line. Pattern, $1.00. Cut to measure, 25 cents extra.

FANCY WOOLEN FROCKS.

(Illustrated on page 34.)

Fig. A136.—Frock of Brittany blue cheviot, associated with black velvet, decorated with gilt buttons. Skirt is in plaited style. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. A137.—Frock of white veiling charmingly combined with lace, epaulettes frilled with lace. A sash defines the long French waist. Elbow sleeves. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. A138.—Frock of fawn basket cloth, with trimmings of Bulgarian embroidery. Epaulettes widen the shoulders. Skirt displays three flounces. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. A139.—Frock of white mohair, trimmed with fiber braid. Tucks take up the fulness over the hips. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. A140.—Frock of cream-white albatross, tucked en bayadére, with effective drop shoulder collar of lace. Tucked sleeves and the circular skirt is widened at the foot by the addition of flounces. Pattern, $1.00. Cut to measure, 25 cents extra.

FOR DEMI-DRESS.

(Illustrated on page 36.)

Fig. A146.—Child's coat of ivory cloth, with cape collar ornamented with medallions and quillings of white ribbon. Coat is distinguished by clusters of tucks, and the flowing sleeves are lengthened by frills. Pattern, coat, $1.00. Cut to measure, 25 cents extra.

Fig. A147.—Frock of white challis, with bébe-blue ribbon threading a bertha of Irish embroidery. Bands of embroidery decorate the waist, sleeves and skirt. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. A148.—Frock of dull pink chuddah cloth, with a fitted bertha defining the fashionable drop shoulder outline. A frill of lace completes it, and the skirt is lengthened by a flounce. Velvet ribbon provides a finish. Pattern, $1.00. Cut to measure, 25 cents extra.

Fig. A149.—Frock of reséda challis, ornamented with filet net and bands embroidered in cat-stitch. 1830 yoke effect, simulated. Pattern, $1.00. Cut to measuré, 25 cents extra.

Fig. A150.—Frock of raspberry red cashmere, combined with silk of the same hue. Rosettes of black velvet. Pattern, $1.00. Cut to measure, 25 cents extra.

AN ACORN PORTIERE.

"An acorn portiere? How perfectly ridiculous!"

"By no means," said the girl who had made one. "You've seen the bead ones that the Japs make, and the wonderful shell ones, haven't you? Well, the acorn ones are made something like them. I brought mine back from my Summer outing this year, and as I made it myself and originated it I feel justified in boasting about it.

"I had to bribe all the children in the inn to get the acorns for me. It took nearly a bushel. You might think they'd be easy to find, but they weren't.

"You can imagine how pretty it is, with its soft tans, deep browns and golden yellows.

"I strung them on heavily waxed cord of a brown dye, and now it hangs between my study and my dressing room, and has the cosiest little rattle and tinkle when you go through."

IN THE PINES.

(Concluded from page 39.)

Jim Halcome jumped briskly into the wagonette beside his white-faced, silent companion.

"Well, Judge, I can't say that you look much better for your stay in the woods. Sorry to see you going. By the great horn spoon! I clear forgot something. Mary! Mary!" he called loudly.

She came to the door, a sad-eyed, shadowy figure.

"Feed them hogs, will you? I forgot to."

"Yes, Jim," she answered.

A SPRING RHYME.

Heigho! daisies and buttercups,
Fair yellow daffodils, stately and tall.
A sunshiny world full of laughter and leisure,
And fresh hearts unconscious of sorrow and thrall.

—Jean Ingelow.

Perfection in Bust and Figure

The Knowledge How to Possess It

YOURS FOR THE ASKING

Would you have a form second to none, perfectly free from all scrawny and hollow places, and a bust as full, plump and firm as you could desire? You may easily obtain these inestimable blessings if you write to **Mme. Hastings,** the marvelously successful **Form and Face Specialist** of Chicago, for her famous system of development, a discovery which vigorously stimulates the developing forces of nature and makes plump all the flat and sunken places and which creates the most fascinating and beautiful curves. **It enlarges the bust measure 6 inches** and makes the arms and neck round and plump. The **Nadine** system is the one praised so highly by leading society women everywhere. It is perfectly harmless and failure is unknown. **Special instructions are given to thin women to gain 15 to 30 lbs. more in weight and round out the entire form.** While using this treatment you will receive constant care by mail until you are **entirely developed.** Prominent physicians highly indorse and prescribe it because of its great superiority over everything else known for physicial development. Upon request and a stamp for postage, a package, sealed in a plain wrapper, will be sent you containing beautiful photos and full information how to develop yourself at home. Do not fail to write at once to **MME. HASTINGS, C.I., 59 Dearborn Street, CHICAGO, ILL.**

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Have the appearance of Silk Skirts, and rustle like silk.

$2.50 EXPRESS PAID.

are the nearest thing to real silk hosiery. We also carry these stockings in open work for both men and women.

Our patrons say that our stockings stand hard wear wonderfully and you do not take any risk in ordering

1-2 DOZEN PAIRS,

which we will send postpaid to any address in the United States and Canada for **$1.70. Sample Pair for 30c. Postage Stamps Accepted.**

We also have numerous unsolicited testimonials praising the beauty and good wearing quality of our

SILK-E UNDERSKIRTS,

which we are selling at **$2.50,** express paid, to any address in the United States and Canada.

Colors:—Black, Red, Heliotrope, Blue, Pink, Green.

Lengths:—38, 39, 40, 41, 42, 43 and 44 inches.

Satisfaction guaranteed or money refunded.

(These skirts sent also C. O. D., but you save collection charges if cash is sent with order.)

SAMPLE PAIR **30 Cents**

SILK BRAID BELTS

Made of elegant Black Silk Braid with handsome oxdized buckles in front and back. State size when ordering. Sent Postpaid for **50 CENTS, worth One Dollar.**

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Dress Plaiting, Cleaning and Dyeing

Plaiting Price List

KNIFE or SIDE.

From	1 to 5	inches,	1c. yard.
"	6 to 10	"	2c. "
"	11 to 15	"	4c. "
"	16 to 20	"	5c. "
"	21 to 25	"	10c. "
"	26 to 30	"	14c. "

ACCORDION.

¼-in., ⅜-in., ½-in.

From	1 to 5	inches,	2c. yard.
"	6 to 10	"	3c. "
"	11 to 15	"	5c. "
"	16 to 20	"	7c. "
"	21 to 25	"	12c. "
"	26 to 30	"	14c. "
"	31 to 40	"	18c. "
"	41 to 50	"	22c. "
"	51 to 60	"	25c. "

Free directions for cutting and preparing sun plaited skirts.

Satisfaction Guaranteed

Prompt Delivery

Pinking 1c. a Yard

FREE DELIVERY on all Plaiting orders amounting to

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All kinds of Dry Cleaning and Dyeing done at Lowest Prices.

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The first person from each community who writes us can obtain **FREE** a large treatise on Superfluous Hair, and a

Full Size Package of Beyara FREE.

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McDowell's Practical Lesson in Dresscutting

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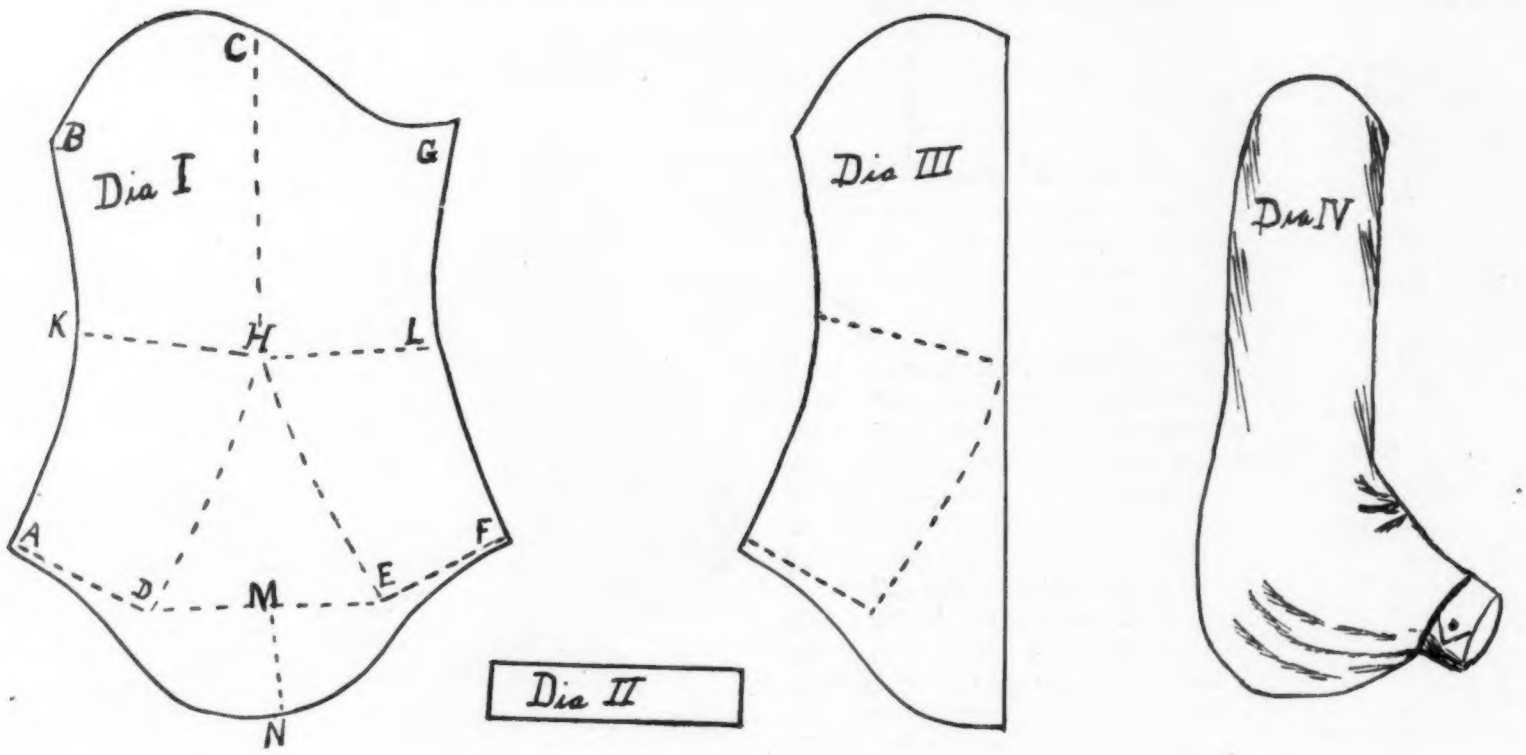
NEW BISHOP SLEEVE



The importance of our lesson in this issue is at once apparent since the sleeve is one of the crowning features of a garment.

The material may be of the finest texture, the cut, style and general outline may be perfection, but if the sleeve does not fit, and is not finished properly, the garment is usually a failure.

The old style dressmaker, who makes one pattern do for all her customers, need not be surprised when they leave her one after another, as arms vary fully as much as the other parts of the body in size, and so the sleeve should be cut from a measure carefully taken for the arm that is to wear it.

With these few words of introduction we will at once pass on to the setting of the sleeve machine and making the draft.

HOW TO SET THE SLEEVE MACHINE.

Parties using the McDowell Sleeve Drafting Machine can take the measures in the regular way for a sleeve and set the sleeve machine to the same. After which you apply the test measure around the upper arm and from the elbow to the top of the shoulder. The eighth, ninth and tenth places, which govern the back seams of both the upper and under sleeve, should be set so both these seams are as close together as you can get them.

HOW TO DRAFT.

Having the sleeve machine set to measure of the arm, lay it on a piece of paper and begin by marking the sewing line of the upper sleeve from point A up along the front seam to B and on around the top to C as shown in Dia. I, and make a dotted line along the sewing line of the back seam from C to D, also across at the hand D to A, and across the lower edge of brass at the elbow as from H to K. Having the upper sleeve marked in this manner, to add the under part we simply turn the sleeve machine over so that the top of the screws lay next to the paper, taking great care to have the elbow lines so that they are even at H, Dia. I, and so the sewing lines of the upper and under sleeve rest directly over each other from H to C, and in this position mark the sewing lines of the under sleeve C to G and down to F, also across the hand to E and on up along the back part to the elbow at H and across the elbow from H to L.

Thus far we have the upper and under sleeve added together, forming a one-piece sleeve. To produce the full or *pouch* effect at the bottom, if you will draw a straight line as shown from D to E and find the center between these two points and dot at M, and from M you can measure down to N six inches; if you desire more fulness at this point you can increase the distance from M to N; we now form a curved line from F down to N and on around to A as shown in Dia. I. The cuff for this sleeve is a simple, straight band about 2¼ to 2½ inches wide, and one inch longer than the actual size of the hand measure, the shape which is shown in Dia. II. We make the cuff one inch longer than the hand measure so that the end may lap over for this amount. When the sleeve pattern is drafted and folded so that the front seams are directly over each other, it should be as represented in Dia. III, and when the sleeve is made up and finished for the garment it should appear as shown by Dia. IV. The sleeve is gathered from D to E.

The McDowell System cuts the long, stylish front quickly and easily; in fact, every style of garment worn. If you desire special instructions on any garment, write THE McDOWELL CO.,
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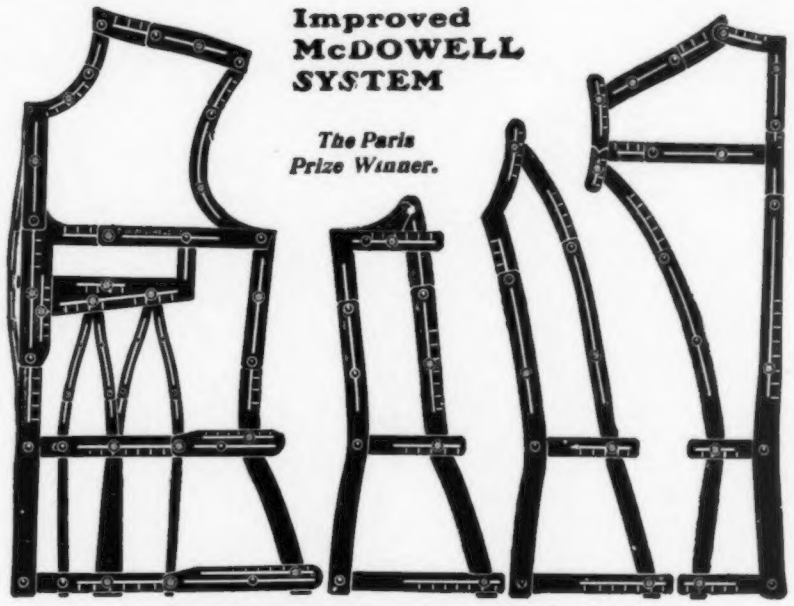

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Our schools are not only the largest and best in this country, but in New York the McDowell School occupies over 6,000 square feet, and there is no similar institution as large or graduating an equal number of pupils yearly in either London, Paris, or Berlin, so we can safely say we have the largest and best Dressmaking School in the world.

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BEWARE OF IMITATIONS

The great success of the McDowell Schools is due to our having the most simple and perfect method of cutting in existence, and to our giving such a thorough and practical course of instruction in all branches of dressmaking that every pupil takes pleasure in recommending the System and School to her friends. Each department is under the supervision of teachers of undoubted ability, thoroughly competent to instruct every pupil in all the fine points of the trade.

No first-class dressmaker will now waste her time with the slow tailor's square—life is too short; neither will she waste time using imperfect pasteboard charts nor tin or pasteboard machines, which are only made for perfect forms and will not fit one person in a hundred. These imitations are worthless and are evidently made to be sold on our reputation.

Parties using inferior systems cannot give the style, grace and beauty to their garments which the McDowell Method gives. The very systems they use prevent them from giving the proper proportion and the stylish, graceful lines required in the artistic work of the present day. Parties using inferior methods will always be inferior dressmakers.

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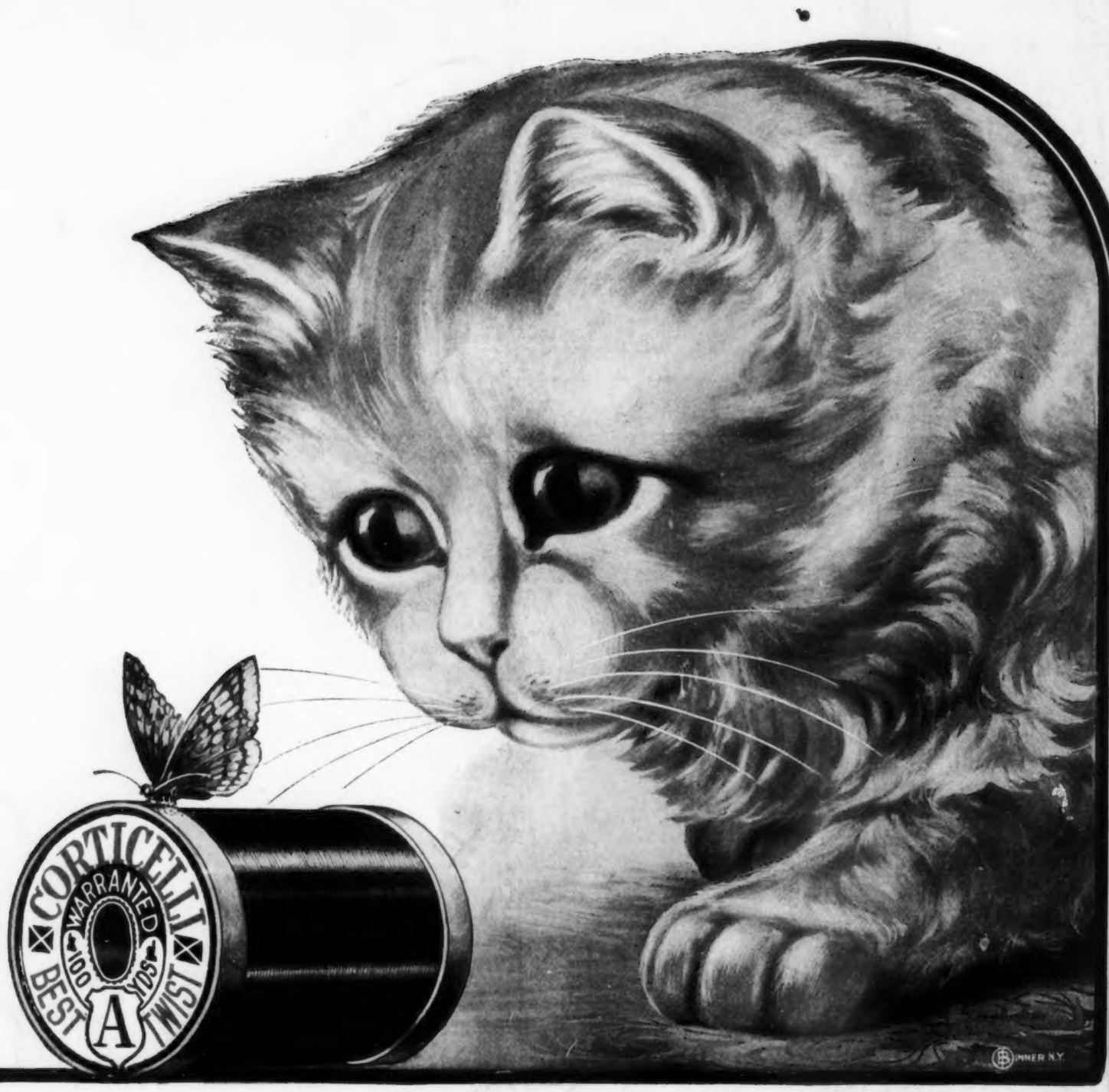

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FOR DRESSMAKING and FAMILY SEWING

When you go shopping don't simply say "A spool of silk," when you can secure more silk, better silk, brighter silk, smoother silk and stronger silk if you will only ask for "Corticelli." Insist on having "Corticelli" and get pure silk and full value for your money. Corticelli is the Dressmakers' Favorite Spool Silk. Corticelli is too strong to break and its use makes sewing a pleasure.

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Ask for Corticelli Stitching Silk, ¼-ounce spools, made in size D in all colors to match the latest fashionable dress goods. Be frank to tell the clerk you prefer "Corticelli" to inferior kinds. This suggestion is for your protection. As long as "Corticelli" costs YOU no more than poor silk, why don't you buy it? All we ask is that you give it one trial. Buy only one spool as a sample and test its quality for yourself.

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Our Corticelli "Crescent" and our "Chicago" Skirt Bindings are made especially for dressmakers and others desiring first-class braids. Made of the best quality of worsted yarn, steam shrunk, ready to use. Colors of braid match the colors of Corticelli Spool Silk. Put up in 5-yard bolts. Sold everywhere. Ask your dealer for Corticelli "Crescent" Braid and Corticelli "Chicago" Skirt Binding. We are always glad to answer questions. Write us for anything you want.

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